CRYSTAL WATERS

SONG, THE SUBSTANCE OF VOCAL STUDY

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E. Wayne Berry
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¶ Reaſons briefely ſet downe by th'author, to perſwade euery one to learne to ſing.

FIrſt, it is a knowledge eaſely taught and quickly learned, where there is a good Maſter, and an apt Scholler.

2 The exerciſe of ſinging is delightfull to Nature, & good to preſerue the health of Man.

3 It doth ſtrengthen all parts of the breſt & doth open the pipes.

4 It is a ſingular good remedie for a ſtutting and ſtamering in the ſpeech.

5 It is the beſt meanes to procure a perfect pronounciation, & to make a good Orator.

6 It is the onely way to know where Nature hath beſtowed the benefit of a good voyce: which guift is ſo rare, as there is not one among a thouſand, that hath it: and in many, that excellent guift is loſt becauſe they want art to expreſſe Nature.

7 There is not any Muſicke of Inſtruments whatſoeuer, comparable to that which is made of the voyces of Men, where the voyces are good and the ſame well ſorted and ordered.

8 The better the voyce is, the meeter it is to honour and ſerue God there-with and the voyce of man is chiefely to bee imployed to that ende.

Omnis ſpiritus Laudet Dominum.

Since ſinging is ſo good a thing,
I wiſh all men would learne to ſing.

Facsimile of Prefatory Remarks in "Psalmes, Sonets, & songs of sadnes and pietie, made into Musicke of five parts: . . . By William Byrd . . . Printed at London by Thomas Este . . . [1588]"

SONG, THE SUBSTANCE OF VOCAL STUDY

By

CRYSTAL WATERS

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FOREWORD

I feel gratefully indebted to many people who have had a part in the making of this book. Albert Stoessel, Head of the Department of Music at New York University, suggested that I stretch my ideas for an article into a book. The warm enthusiasm of Bertha W. Vaughan, teacher of singing at the University of California, Southern Branch, and of Neeta Marquis, writer and poet, stimulated and inspired me. The late Mr. Oscar G. Sonneck generously gave me a guiding hand.

At the meetings of the New York Singing Teachers' Association, and those of the Guild of Vocal Teachers of the same city, I have heard many interesting papers on vocal instruction written by eminent teachers, and many illuminating discussions. It is gratifying to realize that conscientious teachers of singing now are agreed upon the principles underlying vocal production, although they may have various ways of presenting these principles. Many of the excellent ideas I have heard propounded at these meetings are reflected in this book.

And most of all, my own students have inspired the work. It is to their world that I send this little offering.

THE AUTHOR.

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SONG, THE SUBSTANCE OF VOCAL STUDY

CHAPTER I

THE "CASE METHOD" APPLIED TO VOCAL INSTRUCTION

Experience, covering a period of twenty years, in my own studies and in those of my students, has convinced me of the value of presenting each new principle of singing by means of a portion of some standard song concretely illustrating the point to be made, rather than through the comparative abstraction of a mere exercise. By this method more than by any other the student is stimulated to an unflagging interest, with the result that time is saved and advance steps are more firmly taken. Moreover, he is led at once into an understanding of the need for improving his emission, and at the same time gains a broadened knowledge of song literature.

In the modern law school, by the use of the "case method," the student is taught fundamental principles through the illustration of actual law cases. The following collection of studies is designed to serve the same purpose, by enabling either the student or the teacher of singing, whatever his vocal beliefs, to apply to his problems the common sense of voice-production through the medium of definite songs and arias. In the average music studio, tone-production is worked out step by step on phrases of two, three, five and seven notes, on scales, and on arpeggios. These exercises are most important. But the concrete "cases" included here, selected from nearly a hundred songs, afford opportunity for an immediate practical application of each vocal process.

Beethoven said that music is a language beyond words, and it is this unspoken language which the singer, no less than the instrumentalist, must learn to use fluently—that of absolute music, independent of speech, which acts directly on the heart, conveying a sense of sorrow too deep for tears, or of joy too ecstatic for words or laughter. Exaltation, depression, longing, humor, love and loneliness are the emotions which give cause to this absolute music.

Singers as a class are frequently rated low as musicians, and it is certain that comparatively few of them give the same amount of time to the study of harmony, theory, appreciation, ear-training, sight-reading and other technical matters that instrumentalists do. This may be because the singer is intensely occupied with the literal assembling—we may almost say constructing—of his own instrument. But let him be once awakened to the necessity of knowing the full language of music, and he willingly applies himself to its mastery. Then, able to discern good music from bad,

he sings with complete intelligence, and, equal to every demand, is able to handle any musical situation at a moment's notice. This gives grace and freedom to the voice as well as to the singing line. Knowing the truth, the truth makes him free. What we class as nervousness or fear in singing is often merely a doubt originating in musical ignorance. This makes a house divided against itself. The artist must know where he is, musically as well as vocally, to be able to give the message of the song with spontaneity. To use the figure of the painter, he may then range from the brilliancy of a desert sunset to the somber monotone of a stormy sky, with equal skill. His tones may suggest the tender love of a mother for her child, or the virility of a dynamic passion, and in each transmit the thrill of universal experience—rouse the imagination of his audience to vibrating response. From his own inner fire of understanding he kindles in each listener's heart the flame of a kindred experience.

If this temperament be lacking in the singer, sheer beauty of voice has little reason for existing. Voice is only the vehicle, although the vehicle must be adequately equipped to carry the rich substance. The better the understanding of vocalism, the more vivid and energetic is the expression. The mastery, at first mental, must be made practical also, and to this end all singers must study vocalism. But while working on the vocal instrument, the thought-paths must be kept clear. They must never be allowed to become overgrown with mere vocal formulas.

That is why I stress the use of beautiful music all along the line of study. In this way the student gradually attains the point where he finds that the principle he has been learning has become a habit. His musicianship and his diction have developed with his vocalism, with the result that his singing is spontaneous. In addition, he has also assembled a good repertory.

The parts of this collection are presented according to my personal idea of unfoldment. I do not suggest, however, that it is always necessary to go from cover to cover. It may be advisable, at times, to use only one or two cases of each part as one goes along, later returning to work with increased understanding. Or it may seem best for the instructor to turn at once to the part that presents the next forward step of the individual student or class. In most of the exercises I have suggested the vowel sound for practice, but the teacher will vary this suggestion to suit the lesson in question. Those teachers who prefer to initiate each phrase with a consonant will find it expedient to turn directly to Chapter XV, on Consonants. The consonant chosen for practice

may be inserted in the vocalise. Should the use of syllables be desired for all exercises, la be da me ni po tu, as found on page 98, may be inserted. Those who are teaching vocal production for perfect speech will turn immediately to the Chapters that bear directly on the subject. It has been my desire to handle this work in a way that enables it to bend flexibly to the multifarious methods of presentation, and the multitudinous vocal problems that may be demanded of it. Care also should be taken that the *musician* advances hand in hand with the *singer*.

Stressing this point again, temperament is, to me, the horse, and technique the rider. The two are quite distinct, and yet are correlated influences. Technique is the craftsmanship of any art, while temperament is the essence. Neither can exist fully without the other. Technique is the molder and developer of the inner concept into a driving force. Temperament is the chord that trembles and resonates within when the emotions are touched, and is the ability to rouse a sympathetic echo of that chord in others.

Many good teachers are conscientiously teaching their students to bridle temperament while learning the finesse of technique. They give exercises in breathing and resonance. They instill right concepts of vowel and consonant, so that perfect speech results in perfect tone. Gradually they teach the student to synchronize and to master vocalism until the production becomes automatic. A practical application of each of these teachings will be found in the "cases" herein afforded. Chosen from a wide range of truly great songs, they will ward off tedium for the student, keeping him fresh in both mind and voice.

I have prepared simple statements of the fundamental principles underlying each phase of the singer's development, in the hope that the earnest student may find his imagination stimulated, and so receive an impetus toward further study. These principles should serve in the same relation to actual singing as does "ground-work" to the flying pilot. The ideas of vocalism, diction, and musicianship should be well understood before one flies into singing. The thought back of each action must always be clear. A consciousness that one is working primarily with ideas makes practicing a mere putting of ideas into use.

For instance, a fruitful cause of trouble to the student is his unconscious attitude toward a pitch as a position, as something up and down. Rather should he be trained to think of it first, as an idea, and then as a given number of vibrations resulting from an involuntary action of the throat mechanism. Many voices have been ruined, or progress has been retarded, because

students climb for what is called a "high" note or press down for a "low" one—the words "up" and "down" are nothing but symbols, probably used because the notes are placed either up or down on the printed score. The same terms are applied to an automobile going "up" and "down" the street, although it may not be climbing anywhere. To speak of "up North" and "down South" carries the same false impression. If people walking northward were to lift their legs and bend their backs as if going up hill, it would be easy to see the absurdity of this usage. Yet singers are often just as absurd in their physical struggles for pitch.

If the student will think of his body as a delicate human instrument which must be rightly understood and balanced from head to feet, he will realize that muscles either active in themselves, or actively supporting other muscles should not be pressed down or climbed off from. Remembering that the head is to be kept always open, and always used, but never climbed into or pressed out of, he will get away from the thought of pitch as a thing moving up or down, although incessant vigilance is necessary to overcome this unconscious habit of belief. Deep, controlled breathing and the loose, open throat will allow the mechanism to respond to the idea in the mind.

In the matter of vocal technique I have emphasized breathing, resonance, and speech. These three lamps must every day be trimmed and replenished with oil, for only so can the flame of temperament shine forth with glorious warmth. Perfect balance between the dual elements of craftsmanship and spirit results from patient, intelligent perseverance alone.

In the arrangement of the illustrative cases which follow, I have never altered the line of the song, though I have often omitted the words and, when necessary, changed the note-values. I have indicated the essential harmonies, but I have given them no time-value. This seemed the simplest way to give the student the opportunity of touching the chords, whenever he needs them, without having the burden of an accompaniment at a time when his mind should be entirely occupied with voice-production. All the cases are taken from songs every singer should know. It is advisable, when practicing, to sing them in different keys, within the range of the individual or class. After mastering the vocal principle set forth, the student should add to his repertory those songs which fit his voice and his musical expression.

CHAPTER II

BREATHING

The supreme effort is to appear effortless. The *summum bonum* of the vocalist is to sing without obvious effort. Because breath is his motor and support, his greatest objective is the development of a perfectly controlled breathing mechanism.

Only patience and intelligent persistence can achieve this effortless breathing—step upon step, precept upon precept. In order to raise a hundred-pound weight the novice begins by lifting from five to ten pounds daily. As he persists, the raising of each additional pound becomes more easy, for he is daily building up his strength to meet the demand. In whatever direction energy is trained, the effort for increased strength is rewarded by increased facility. Directed effort in the practice-room leads the singer to complete ease in public.

For every one, normal breathing should be the deep, easy breath. It seldom is, however, because of the stress of life. For instance, breathing is the first function of the body to be retarded or agitated by fear. Unconscious habits are formed under the attack of worry, excitement, confusion, doubt, or uncertainty. These habits make the respiratory muscles either rigid, or lax and inactive. A *consciousness of unlimited, flexible activity must be acquired*, and normal breathing so firmly established that no passing thought or emotion can disturb it. Normal breathing counteracts fear. In turn, the elimination of fear promotes normal breathing, releasing rigidity and arousing torpid muscles.

A contented sigh gives the first hint of the freedom of deep breathing. As deep as it is easily taken, exercising always *some* effort, it should be gradually amplified to the fullest capacity. Swung back and forth, it soon has the rhythm of the walking step or swimming stroke. Each day the student must faithfully *utilize all his present capacity, and he must swing completely empty as well as completely full.* The full, deep breath will relieve all tension at the throat, allowing it to loosen and open. It will develop a pliability and a flexibility in all the respiratory muscles.

Imagine the diaphragm to be an over-large sheet of rubber acting as a floor to the chest, from front to back, from side to side, completely separating the thorax from the abdomen—so

ample, in fact, that when it is relaxed it lies upward like a top half of a rubber balloon. When a deep breath is taken by lifting the ribs and expanding the waist-line, this stretches out nearly flat and pushes the organs down until one *seems* to be breathing with the lower part of the trunk. Because the upper part of the trunk has always been used, it is important to give much attention to this lower portion. Indeed, *the farther away from the throat one thinks, the greater will be the freedom there.* If one imagines he is breathing with the hips—even with the legs—it gives fuller release to the throat and diaphragm. Great relaxation is necessary to gain this lower flexibility, for the muscles lying over the organs unprotected by bones are, by their very purpose, prone to deep rigidity.

Setting-up exercises, if taken with the object of stretching, releasing, relaxing, and bringing activity to every part of the body, are invaluable. They will awaken dormant muscles, and develop force in each part of the anatomy to which conscious thought extends.

The strongest muscles will be found to be those of the back. The lungs are as near the spine as they are to the ribs, and the diaphragm is connected with the back as well as the front. That strong back is our greatest ally when flexible. Every singer should be able to breathe with the back. The great muscles of the lower back, when held elastically open, give the most important purchase for support.

Lifting bent elbows, imagine a spreading waist-line. Think of opening under the arms. Think of opening the back—the front. Think of including all these, opening all at once, keeping a free, open throat the while, with a neck that will bend if you ask it to. Release this, and relax into expansion again. Repeat this until you *synchronize perfectly loose, open throat with open torso.*

Imagine your legs to be strong, hollow pillars, supporting the muscles which support a large column of air. *Strength is from foundation upward.* Imagine filling these leg-pillars with air. Imagine breathing to your knees—to your toes, the column of air open to the crown of your head the while.

Imagine opening the very floor of your torso that it may fill with air. Think of the lower trunk as the hull of a ship you would fill with ballast. The upper lungs, front and back, will then be sure to fill with air and remain flexibly open, for they are in the direct path of respiration.

Imagine yourself an elongated column of air from the sun to the center of the earth—a large open canal.

All this involves sympathetic muscles so closely associated that it is sometimes difficult to engage one set without involving another. The problem is to use the necessary ones, *all of them*, and release the others—the same problem the pianist has with his fourth and fifth fingers. Separate the ideas in thought and you will soon separate the muscles in action. Know constantly that *deep breathing relaxes and opens the throat, so that it remains an unrigid passage.*

Let the tongue lie easily in the front of the mouth, touching all the lower teeth, as the jaw drops loosely.

Be able to fill the lungs to their capacity either quickly or slowly.

Make no attempt to control the breath at the throat.

Be able to sing on an ordinary breath.

Be able to breathe quietly as often as the text and phrase permit.

As the voice is a stringed instrument bowed by the breath, correct breathing is a prime essential. Both volume and quality of tone depend upon it. Correct breathing implies the power of controlling the flow of air during the entire period of prolonged expiration. *Only a small stream of breath produces the vibrations of a well-balanced tone. This stream, however, must be free,* and the purpose of this first lesson is to establish a sense of freedom through relaxation, flexibility and active elasticity. This lesson should be returned to again and again, for only pliable muscles will grow strong.

The lessons on Legato, Sostenuto, and Tone Control which follow, aim at the building-up of strength, support, and control.

Exercises That May Be Sung in All Keys Throughout the Range

*If preferred by the teacher, each phrase may begin with an initial consonant. In that case see Chapter XV on Consonants.

CARE LUCI **Handel**

Inhale deeply and easily, by lifting the ribs and opening the entire trunk before each phrase. Let this breath float the tone.

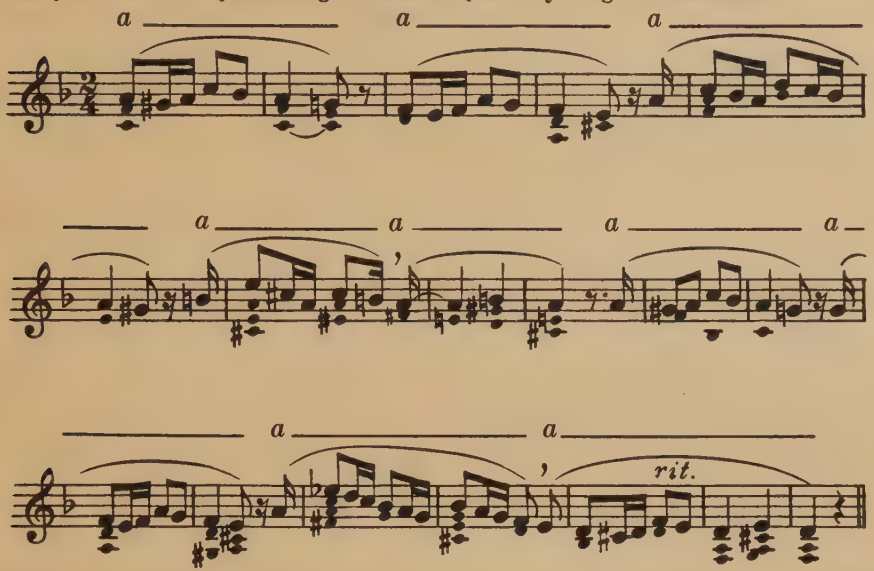
THE JOYS OF LOVE (*Plaisir d'Amour*) **Martini**

Poise a few seconds before each phrase with open trunk, that the throat passage may be loose and open. A deep breath releases throat-tension. Sing "on the wind."

AUS MEINEN GROSSEN SCHMERZEN (*Born of a Pain Undying*) **Franz**

Let the muscles of the body relax open between each phrase so that the throat or vocal mechanism may remain free to vibrate. With flexible knees, let

the legs feel steady and firm. This establishes a sense of strong foundations. Use your entire body as though it were all part of your great instrument.



BIST DU BEI MIR (*If Thou be Near*) Bach

For each phrase, swing the body open so that you may enjoy the full capacity of your breath. Sing from the foundation, the lower portion of the trunk, and pour the tone out on this breath.

SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *BREATHING**

Star vicino (Only smile)	Salvator Rosa	H. L.
Ah, mio cor	Handel	M.
Figlia mia. *Tamerlano*	Handel	L. M.
Pietà, Signore (O Lord have mercy)	Stradella	H. M. L.
Mattinata (Morning)	Tosti	H. M. L.
La Serenata (Serenade)	Tosti	H. M. L.
Fiocca la neve (Snowflakes)	Cimara	H. M. L.
Canzonettina	Del Valle de Paz	M.
Stornello	Cimara	M.
Canzonetta	Sibella	H. L.
Troppo soavi i gusti (Many and sweet)	Cavalli	H. L.
Joli berger	Moret	H. M.
Si mes vers avaient (Were my songs)	Hahn	H. M. L.
Lison dormait	Weckerlin	M.
Au bord de la Fontaine	Weckerlin	M.
Vainement (All in vain). *Le Roi D'Ys*	Lalo	H. M.
Phillis, plus avare que tendre	Weckerlin	M.
Extase (Ecstasy)	Duparc	H. M.
Crépuscule (Twilight)	Massenet	H.
Ah, mon fils (Ah, my son). *Le Prophète*	Meyerbeer	M.
Berceuse de l'oubli	Rabey	M.
Air de l'Enfant. *L'Enfant et les Sortilèges*	Ravel	M.
Im wunderschönen Monat Mai	Schumann	H. L.
Am leuchtenden Sommermorgen	Schumann	H. L.
Wiegenlied (Lullaby)	Brahms	H. M. L.
Widmung (Dedication)	Franz	H. M. L.
Wiegenlied (Lullaby)	Mozart	H. L.
Es muss ein wunderbares sein	Liszt	H. M.
In einem Garten (Deep in a garden)	Wolff	M.
Auf der Wiese (The daisies' secret)	Sinding	M.
Hark! Hark! The Lark!	Schubert	H. L.
O möchtest du einmal (O wouldst thou)	Tschaikowsky	H. L.
A Swan	Grieg	H. L.
A Pastoral	Turner-Maley	H. L.
Cunnin' Little Thing	Hageman	M. L.
When Pierrot Sings	Johnson	M.
Nina Bobo	Crist	H. L.
Early One Morning	Old English	M.
At the Making of the Hay	Lehmann	H. L.
A Crimson Tulip	Grunn	H.
By the Bend of the River	Edwards	H. M. L.
The Lilac-Tree	Gartlan	M.
A Memory	Ganz	M.
Trees	Rasbach	H. M. M. L.
The Rose and the Bee	Milligan	M.
Haunting Perfume	Tucker	M.
May We Complete This Year	Bach	Sop.
Sitting Thinking	Fisher	H. L.

*Any song or book to which reference is made in the present work may be obtained from G. Schirmer, Inc. .

CHAPTER III

RESONANCE

The breath, passing the resisting vocal bands, sets the surrounding air into vibration, including the air in the chambers of the head, throat, and body. The contact of these vibrations with the ear results in what we call tone, the number of vibrations giving the pitch. In view of this, the *singer may be said to touch the listener physically as well as mentally.*

The cavities of the throat, head, and body should be flexibly open, so that the air may have room in which to vibrate in sympathetic response to the vibrations of the vocal bands. *Resonance is the term we apply to these sympathetic vibrations,* which produce the overtones—the sounding of sympathetic fifths and octaves responsible for fullness in a tone and a universal, edgeless quality. It is most essential that we experience and recognize the sensation of these vibrations. Think these chambers open from ear to ear, forward, top, and back. They are like rooms which must be cleared and enlarged. Being hollow above the column of air, they give sonority to the tone. The hard palate, teeth, and bones of the face act as sounding-boards.

Air, filling the large column balanced firmly in the strong open muscles of the lower torso, circles through the open throat to the crown of the head. Think of this vocalized breath, as it passes through the head, following the line of an arch which curves up the back of the throat, into the top of the head and forward to the sounding-boards of the teeth and cheek-bones. *The farther back and up the line of the arch rounds, the farther forward will it reach, thus utilizing all the resonators.* Thought expands the imaginary arch without constraint, and thought brings the tone forward, amplified because it has the added vibrations of all these cavities. Cultivate a balanced action of the resonators in front of and behind the soft palate, i. e., those of the nasal passages or head, and those of the mouth, or vowel. Thus the power of tone will be augmented and its carrying quality elongated. The connection of the diaphragm with the resonators and sounding-boards by the column of air should in no way stiffen, tighten, or close the throat. When rightly understood and used, it will keep the throat a loose, open passage, free to make its own adjustments.

Tone is indissolubly allied to speech, and particularly to the vowel sounds. No musical tone can be made without the medium of a vowel. It is the vowel freed from the trammels of consonants,

that we will now consider, to assist us in building and developing tone. *The grace of the vowel depends upon the form of the mouth-cavity and lips.* Focusing thought on a right concept of the vowel-mold forms the cavity and focuses the tone, giving it a center. Keeping the open throat and the head-cavities unchanged, that there may be balance of overtone, these vowel-molds are forward, under the hard palate and focused just back of the upper front teeth. They are flexible but firm, and although conceived in thought, they are formed by the inner muscles of the tongue and lips. Outer muscles must be relaxed so that they will not interfere in any way.

At this time we will give care and consideration to the five cardinal vowels, *a*, e, i, o, u. I use the Italian pronunciation, because the English pronunciations of most of these have a hint of the diphthong and, therefore, are too involved. Roofed by the flexibly raised palate, the tone vibrates in the cavern, and is governed by the forward position of the tongue, which, together with the lips, forms the vowel. The jaw hangs loosely from its hinge as if it were floating. The tongue, lying easily forward, keeps a focal point at the lower teeth, and firmly forms each mold from that point. When I speak of a "back" position of the tongue I use the word relatively. For all vowel positions, only the front half of the tongue is used. Tongue-positions for the cardinal vowels are:

i—as in be—high front tongue.
e—as in lady—mid-front tongue.
a—as in ask—low middle tongue.
u—as in gloom—high back tongue, with lip modulation.
o—as in tone—mid-back, with lip modulation.[1]

Feeling, sound and sight (use the mirror) are necessary to make the adjustments of these forms smooth and definite without any interfering muscular effort. At first, unaccustomed to respond to intelligent directing, the muscles may seem awkward to handle, but with persistent thought and practice they will become quickly responsive, and increasingly strong and firm. The jaw, tongue, and lips will finally be able to function independently and will coördinate and coöperate.

The cardinal vowels should be practiced every day, so that balance of resonance may be evenly developed. One will help the other. The open throat and rear resonance, amplifying the o and u, must be kept in the i, e, and *a*. The forward "ping" or head

[1]Read Chapter XIV on Vowels.

resonance of the e and i must be kept in the o, u and *a*. The initial sensation and balance of this resonance in its fullest capacity must be kept while gently moving from one vowel to another, or from one pitch to another. The floating, relaxed jaw should drop elastically and easily as the mold slightly expands for a higher pitch. The timbre or quality of the voice depends upon the size and shape of the resonators, together with the temperament of the singer. This gives individuality to the voice. Keeping the upper part of your instrument, the head-cavities, always open, whether you are singing or not, should become a habit. You do not have to climb into this nor press out of it. The lowest as well as the highest tone swirls and floods through and out on an even line.

The sensation of vibrating air, swirling through the resonance-cavities, is often developed on the sounds of *m*, *n*, and *ng*. The sounds of these three consonants, and the positions taken for each, must be very clear in the mind of the student. The lips, gently closed over a loosely hanging jaw and open cavities, forms *m*, and this sound serves to start the vibrations on the upper stream of breath, the closure of the lips completely checking the lower stream. The jaw hanging open and the tip of the tongue lifted to the hard palate just behind the front teeth, with slight pressure, forms *n*. This sound arouses the added vibrations in the mouth-cavity. Alternating these two sounds without any distinct vowel sound at all, on a gentle hum of the vocal bands, produces a continuous swirling of vibrations that fills all the resonators, and may be prolonged, increased or diminished at will, without strain on the vocal mechanism. Particular care should be given never to tense the muscles at the back of the tongue, because the back of the tongue is the front wall of the throat and, therefore, must be given complete freedom. No singer can afford to have tension in the throat that in any way interferes with the free vibration of the vocal bands. Breathing through the nose with the mouth open will give the position of the gentle contact of the tongue with the soft palate which forms *ng*, and this sound sends the vibrating breath through the cavities of the head. This position should never be confused with *n* and *m*.

Preparatory Exercises

Be able to sing with the lips closed—*m*—with open cavities, and feel the swirling sensations in the head. Move from one pitch to another.

Be able to aiternate m—n—m—n (with a slight i sound between as the lips and tongue change).

Be able to sing the *ng* as in *sing*.

Supported by breath, these exercises clear the head and help to "place" the voice. Follow these sounds with a cardinal vowel, keeping the direction and "ping."

Intone *mean, main, mine, moan, moon,* which combine the swirling of *m* and *n* with each cardinal vowel, giving equal length to each sound.

Jaw and Tongue Exercises

Point the tongue out as far as it will go easily. Alternately broaden and tense the muscles of the tip.

With dropped jaw, point the tongue just back of the upper teeth. Alternately broaden and tense the muscles of the tip.

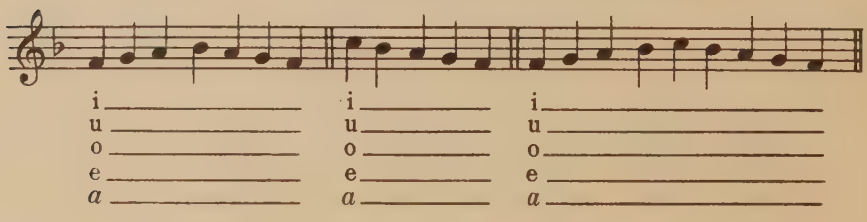
With point of tongue at focal point, i. e., just back of the lower teeth, alternately broaden and tense the muscles. Keeping the focal point, be able to raise the sides of the tongue (cortex muscles), the center remaining relaxed, and then relax them.

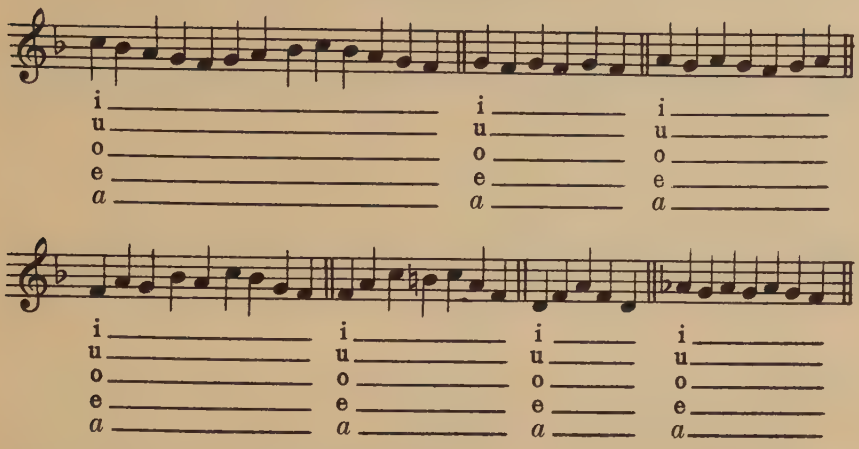
Slowly tipping the head backward, allow the mouth to fall open, concentrate on the sensation of relaxation directly under the cheek-bone, rather than on the jaw itself. Lifting your head to upright position you will find that your jaw remains relaxed. Soon you will find that your jaw remains relaxed without moving the head or opening the mouth.

Discover the possibilities of resonance on phrases of 2, 3, or 5 notes and then apply them to the following exercises.

Be able to sing the exercises given on "Breathing," as well as these, with resonance in your tone.

Exercises That May Be Sung in All Keys Throughout the Range Using e, i, *a,* o, and u with Each Exercise





CARO MIO BEN (*Star of My Heart*) Giordani

Imagine the vocalized breath following the line of an arch, passing forward through open resonators. Become increasingly conscious of the sensations caused by the sympathetic vibrations of the air in these resonators.

AMARILLI MIA BELLA (*Amarillis, My Fair One*) Caccini

Form the definite vowel-mold i, with pliable, plastic lips, and high front tongue, focusing it in the center of the arch of the hard palate, just back of the upper front teeth. Pour the tone, amplified by the swirling, sympathetic vibrations in the open resonance-cavities, into the vowel-mold.

MIGNONETTE **Weckerlin**

Notes of short duration, as well as of long, must have complete resonance. The following exercise should be practiced slowly, until each tone has equal balance of overtone. Imagine you are leaning into the forward vowel-mold, but do not push the tone. Keep all passage behind and over the vowel-form free and open. Let the vowel-form be the mid-front position of the tongue e.

SANDMÄNNCHEN (*The Little Sandman*) **Brahms**

Sing from the lower trunk. The open column of air will then connect the diaphragm with the resonators, and the tone will pour easily into the firm vowel-mold. The loose, open throat will thus be free to make its own adjustments.

Using the vowel u, keep the tip of the tongue in a relaxed position at the lower front teeth, and let the center or "back" of the tongue be high, while your lips form the mold.

SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *RESONANCE*

Sebben, crudele (Though not deserving)	Caldara	M.
Dimmi, Amor (Tell me, love)	Leuto	M.
Ninna-Nanna Toscana	Sadero	M.
Invitato alla Danza	Respighi	M.
No, non è morto il figlio tuo. *Quattro Liriche*	Respighi	M.
La mamma è come il pane caldo. *Quattro Liriche*	Respighi	M.
Io sono la madre	Respighi	M.
Non più	Cimara	M.
L'ultima canzone	Tosti	H. L.
In quelle trine morbide. *Manon Lescaut*	Puccini	H. M.
La maison grise. *Fortunio*	Messager	M.
O si les fleurs avaient	Massenet	H. H. M.
Au rossignol (To the nightingale)	Gounod	H. L.
Que deviennent les roses	Paulin	M.
Soupir (A sigh)	Duparc	H. M.
Les cigales	Chabrier	M.
Vieille chanson espagnole	Aubert	M.
Der Kuss (The Kiss)	Beethoven	H. L.
Das Lied der Trennung (A Song of Parting)	Mozart	M.
Auf Flügeln des Gesanges (Maid of Ganges)	Mendelssohn	H. L.
Volkslied (It is ordain'd)	Mendelssohn	H. L.
Liebesfeier	Franz	H. L.
Es hat die Rose sich beklagt	Franz	H. L.
Sei mir gegrüsst	Schubert	H. L.
Widmung	Schumann	H. L.
Kein Wort von dir (No word from thee)	Tschaikowsky	H. L.
Die Liebe hat gelogen (When love has been)	Franz	H. L.
Jesu, Let Me Find Thee	Bach	Alto
Der Musensohn	Schubert	H. L.
When the Roses Bloom	Reichardt	H. L.
My Laddie	Thayer	H. L.
A Golden Thought	Ross	H. L.
The Rose Enslaves the Nightingale	Rimsky-Korsakoff	M.
The Little Red Lark	Old Irish	H. M. L
The Soldier's Bride	Rachmaninoff	M.
The Mermaid's Song	Haydn	M.
Swing Low, Sweet Chariot	Arr. by Burleigh	H. L.
Like Music on the Waters	Watts	M.
Bohemian Cradle-Song	Schindler	M.
Passion-Flowers	Bassett	H. L.
My Spirit Him Descries	Bach	Alto
Looking-Glass River	Carpenter	M.
Goin' Home	Dvořák-Fisher	H. M. L.
A Dream	Grieg	H. M.
A Lover's Lament	Deis	H.
Seaward	Meta Schumann	H.
The Little Pig (Song from the Vermont Hills)	Arr. by Hughes	M.
Chinese Lullabye	Lester	H. L.
Tent Song	Crews	M.

CHAPTER IV

ARPEGGIO

The Arpeggio may be considered the skeleton of the musical phrase, for it is the singing of a given chord, one note at a time. The singer is always either singing one of these notes, or the notes which join one chord to another. If he knows something of the laws of harmony, he will hear the chords and their progressions in his mind's ear, and so be able to anticipate his phrase and sing with consequent authority. This musical sense, relieving the tension of uncertainty, improves the tone, as it lets the student know not only where he is, but where he is going and why.

All notes should pour out on one line, that the voice may be one and entire, flowing from the top to the bottom of the individual range with uniform quality. Once the phrase is started, it should be as a single substance, one piece of material, without change of texture, to the last note. The top tones, as well as the low ones, must have the richness of bodily resonance and sonority which result from the security of deeply controlled breath. The lowest tones, as well as the high ones, must have the brilliance and vitality which the head resonance and the forward vowel will give. The two ideas—support of all and resonance in all—produce a unit of sound from the lowest tone of the range to the highest, freeing the vocal apparatus for its own work. This unit of tone eliminates all sense of distance between the notes.

It is important to cognize and re-cognize vocal values; to keep the good in a tone while adding a good new idea. A "white tone" is produced when using the front resonators only; a dark, foggy note, when using the rear and mouth resonators only; a nasal tone, when using the nasal resonators only. Each of these resonators and cavities should play its part; while the discerning student will strive to coördinate them all and adjust them to a right balance. The farther back the resonators are used, the farther front should they be used, following the line of an arch through the top of the head.

The student is his own great teacher. He makes his own concept of voice and then produces the voice, but this concept may be raised by valid criticism while listening to the tones of a great artist, hearing in them the principles underlying correct and perfect tone-production. Holding these in thought, he improves his own ideal and unfolds his natural endowment in that direction.

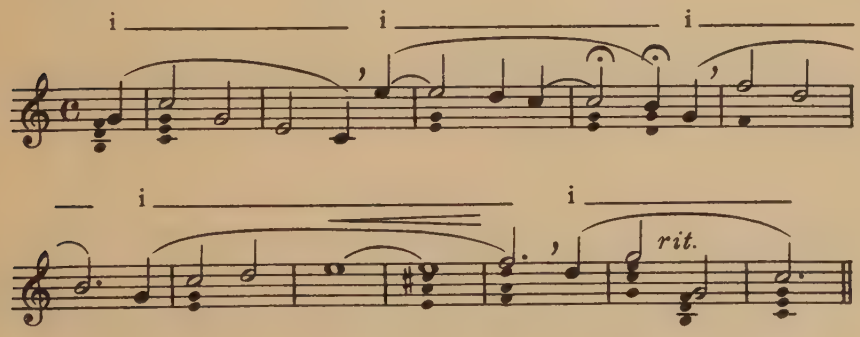
His instructor in singing may guide and counsel him, and raise his ideals, but the work to be performed is his own.

Many forms of arpeggio may be used to good advantage in developing the voice and putting the principles of tone-production into practice. The minor as well as the major arpeggios should be used. In songs, the direct line of the arpeggios is often broken, and sometimes the "link" notes are present. The cases I have chosen will enable the student to prove the principles and develop his tone.

Exercises That May Be Used in All Keys Throughout the Range of the Voice Using e, i, *a*, o and u with Each Exercise

DIE EHRE GOTTES AUS DER NATUR (*Worship of God in Nature*)
Beethoven

Open the torso without crowding the throat, so that the column of air may give the richness of bodily resonance to the top as well as the lower tones. Use the breath plastically, from the lowest regions upward. Float the tone on this breath.

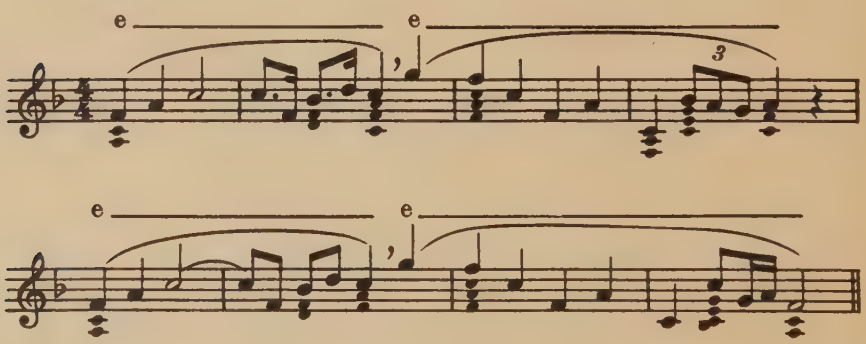


EPISTLE Schubert

Open the chambers of the head and mouth plastically, without interfering with the throat or tongue, that the lowest as well as the upper tones may have the brilliance of head-resonance. Let the tone pour out on one line.

RITTER KURTS BRAUTFAHRT Wolf

Adjusting with ease the open instrument, let the tone flow out on an even line, neither climbing up nor pressing down. The loose, free throat, by its own law, will make all adjustments of pitch.



WALTER'S PRIZE SONG (*Die Meistersinger von Nürnberg*) Wagner

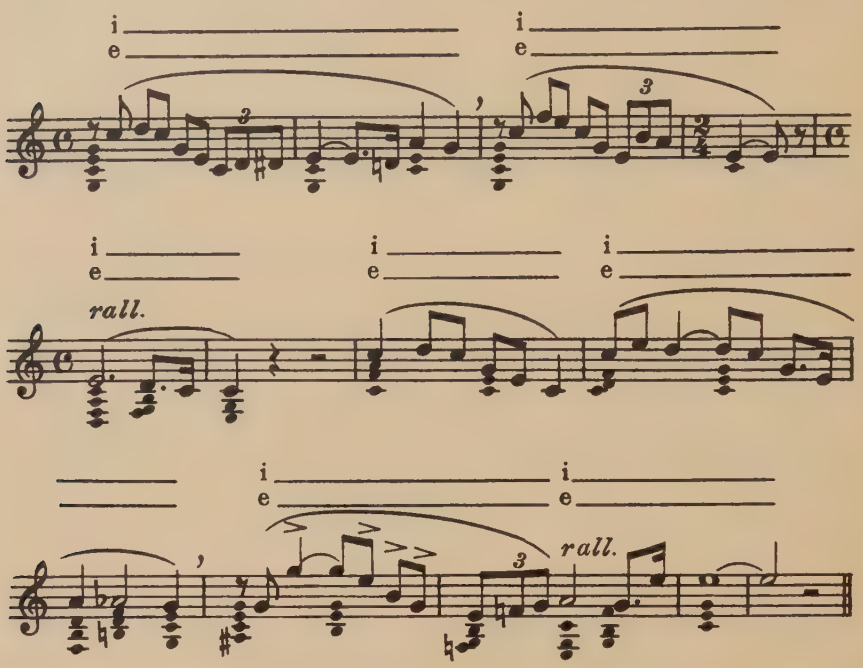
Once attacking the tone, let it flow out as one unit from the beginning to the end of the phrase. Make use of the bones of the hips and the strong muscles of the back to steady the column of air.

DER SCHMIED (*The Smith*) Brahms

Allow the vowel-mold to be elastic, although firm, that it may expand slightly as the instrument opens for the upper notes.

IL EST DOUX (*He is Kind*) "Hérodiade" Massenet

Sing the passage, vocalizing on i and e. Keep the rear cavities free and open so that the tone may be amplified before it flows forward to the focal point in the vowel. The tongue-position is high front for i and mid-front for e. The tip always lies just back of the lower front teeth easily.



DIE JUNGE NONNE (*The Young Nun*) — Schubert

Sing o and u, thinking a forward concept of the vowel-mold, formed by the lips, so that the tone may be free to resound on the sounding-boards in the mask of the face. The tip of the relaxed tongue, whose position is high back for u and mid-back for o, should have its focal point just back of the lower front teeth, while the lips firmly form the mold.

CHE FARÒ SENZA EURIDICE (*Orfeo*) — Gluck

Match each tone in resonance and in vowel sound.

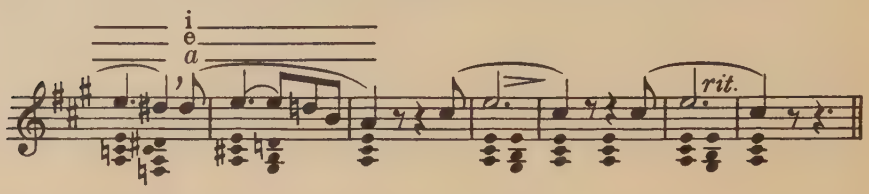
Imagine that the tone leans on the focal point in the vowel; this idea, supported by a deep, easy breath, will produce a steady tone.

DER JÜNGLING AN DER QUELLE Schubert

As you sing this exercise, notice that you are singing the notes of the underlying chord, one note at a time. In all the cases occurring in this Chapter, see that you are able to tell whether the underlying chord is major or minor.

This problem presents the case of the *portamento*, i.e., the gliding from one note to the other through all the intervening notes.

Sing this exercise with i, e and *a*, keeping all the rear cavities free and open as in o and u.



THE CRY OF THE VALKYRIES (*Die Walküre*) Wagner

What is termed a "high" tone needs more room, not only in the torso and throat-passage, but in the resonance cavities as well. Imagine the line of the arc curving up the back of the throat and head before it arches forward, through the top-most resonance cavities, to the sounding-boards in the mask of the face.

This case, also, presents the *portamento.*

SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *ARPEGGIO*

All' acquisto di gloria (To win glory)	Scarlatti	M.
Pietà, Signore (O Lord, have pity)	Stradella	H. L.
A Serpina penserete (On Serpina think)	Pergolesi	H. L.
Deh, vieni non tardar. *Marriage of Figaro*	Mozart	Sop. M.
Madrigale del Rinascimento Italiano	Floridia	Sop. M.
Angiolo delicato	Wolf-Ferrari	H. L.
Souhait	Massenet	H.
Chantons les amours de Jean	Weckerlin	M.
Chanson Triste (Song of Solace)	Duparc	H. L.
Marine (A Sea Dream)	Lalo	H. M. L.
Amour, viens aider. *Samson et Dalila*	Saint-Saëns	H. M.
Voici que le Printemps (Comes the spring)	Claude Debussy	H. M.
Le Balcon	Claude Debussy	H.
Les Larmes. *Werther*	Massenet	L.
Die Post	Schubert	H. L.
Er ist's ('Tis the spring)	Wolf	H. L.
An die Veilchen (To a Violet)	Brahms	H. L.
An die Nachtigall (To a Nightingale)	Brahms	H. L.
Vergebliches Ständchen (The Vain Suit)	Brahms	H. L.
Das Mädchen ging die Wies' entlang	Weber	M.
Die blauen Frühlingsaugen (The bright blue eyes)	Franz	H. L.
Ach, wenn ich doch (Ah, were I)	Franz	H. L.
Breit über mein Haupt (Thy wonderful eyes)	R. Strauss	H. M.
Dich theure Halle. *Tannhäuser*	Wagner	Sop. M.
Erinnerung (Remembrance)	Brahms	H. L.
Wohin?	Schubert	H. L.
Joy	Watts	H. L.
Every One Sang	Edwards	H. L.
If I Were a Tree	Silberta	H. L.
The Answer	Terry	H. M. L.
Take Joy Home	Bassett	H. L.
The Cat-Bird	Clokey	H. M.
A Birthday	Woodman	H. L.
With a Violet	Grieg	H. L.
I Love Thee	Grieg	H. L.
In a Boat	Grieg	H. L.
Cuckoo	Lehmann	H. L.
Swing Song	Lehmann	H. L.
Heffle Cuckoo Fair	Shaw	H.
Sylvelin	Sinding	M.
To a Messenger	La Forge	H. M. L.
To-day	Huerter	H. L.
My Lover is a Fisherman	Strickland	H. L.
Little Star (Mexican song)	Arr. by La Forge	H. L.
Spring, Drop a Song Into My Heart	Fenner	H.
The Isle	Rachmaninoff	M.
Love Went a-Riding	Bridge	H. L.
Come Thou at Night, My Love	Kountz	H.
Wild Geese	Buchanan	H.

CHAPTER V

SCALES

The Almighty Scale! Nothing is more important than the scale to the singer. The chord tones, together with those "linking" them together, form the scale, and should be practised every day. It is this drill that points out the immediate need demanding the student's attention. Sing it slowly; sing it in a medium tempo (often the most difficult); sing it rapidly; sing it softly; sing it in a full, frank voice. It gives the opportunity to prove the outgoing line, the even vibrations, and the steady vowel throughout the singer's range. Each note must match the other in power, tone, and form.

Whatever vowel the student is using and improving may be considered the center of a word. It certainly is the center when he is singing with words, and unless he is at home with every vowel on every pitch of his range, he will not have perfect pronunciation. When singing i and e he will often feel the first sensations of head resonance—the "ping" that gives life to the tone; o and u will make him conscious of the open throat and roundness of the rear resonators; *a* is often the most difficult, for it, at first, has not much of either virtue, while at the same time a very little of both, and for this very reason, it is sometimes the easiest vowel for many. The work to be performed on scales is to keep the open throat and rear resonance for the e, i, and *a*, and to keep the forward ping and head resonance for the o, u, and *a*. It is an individual problem, but each student must find *the balance that will maintain the maximum of roundness and brilliant resonance with the minimum of interference.*

Another problem to be performed is to keep the air vibrating in all the top resonators throughout the scale and range of the voice, and to keep the firm support of the body throughout. For the combination and balance of this "top" and "bottom", imagine you are going up when you descend, keeping the vibrant quality all the way down. Vice-versa, imagine you are going down when you ascend the scale, keeping the firm support under every note. As you ascend, you support the tone; therefore, as you descend, you must also support it. As you descend, you keep the top vibrations; therefore, as you ascend, you must also gain the head vibrations.

This counteracts the subconscious tendency to think of pitch as a locality or position. It will establish the security of the out-

flowing line and enable the adjustments of the throat to be easy and silent and the resonance mechanism to find its own active, right balance.

The trick is to keep the column, which includes the unrigid throat, open from the flexible, strong legs to the crown of the head. This frees the vocal instrument, operating in response to mind and its own law. If you aim to finish the phrase with an open clavical, your breath will remain unexhausted. The breath will serve your tone and you will be ready for an instant refill. It is an excellent practice to poise at the top of this refill, for a brief period, that the muscles at the waist-line may strengthen as they hold open, and the throat be released of any tension.

Singing the center of each tone, to clarify the intonation, makes a clean-cut scale. The physicist tells us that the scale of the mechanical instrument does not agree with the natural scale. The natural scale presents fourteen, instead of thirteen, half-steps to the octave, and that makes a shade of difference between C sharp and D flat, for instance. All scale work, particularly the chromatic, is invaluable for adjusting the singer's ear and mind to the mechanical instrument, and for fixing the exact intonation.

Be able to sing the diatonic scale.

Be able to sing the minor scale.

Be able to sing the melodic minor without the piano.

Be able to sing the harmonic minor without the piano.

Be able to sing the whole-tone scale without the piano.

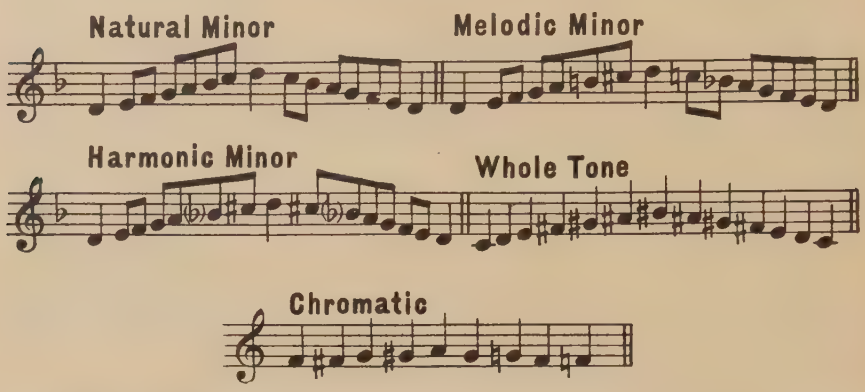
Be able to sing the chromatic scale.

The following problems are scales as they appear in a few songs. They give the opportunity of applying and of proving your understanding. What we cannot prove, we do not understand.

Exercises That May Be Used in All Keys
Throughout the Range of the Voice
Using e, i, *a*, and u with Each Exercise

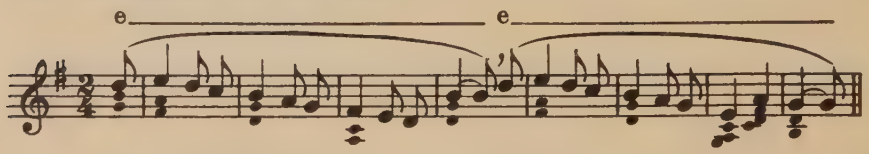
Diatonic Scale

Major



BERGÈRE LÉGÈRE (*Capricious Shepherd Maid*) Arr. by Weckerlin

When using this down-going major scale, vocalize using the vowel e. The forward tongue releases the throat and frees the vibrations. Bring the resonance of the first tone down the scale by imagining you are singing up the scale. Allow no change in the vowel form.



TRE GIORNI SON CHE NINA (*For Three Long Days*) Pergolesi

Using this up-going minor scale, vocalize with i. The firm, forward vowel-form should not interfere with the vocal apparatus. Attacking the tone from the open waist-line, keep on that firm foundation by imagining you are singing down the scale as you ascend. Let the breath pour out on an even line.

HE SHALL FEED HIS FLOCK
COME UNTO ME } (*The Messiah*) Handel

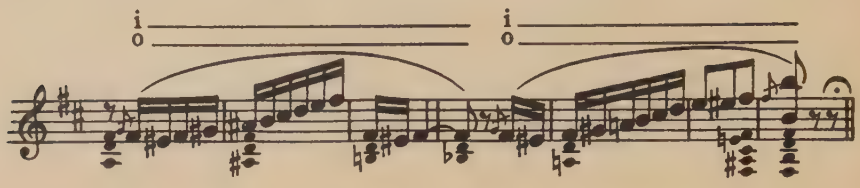
Allowing no pressure on the throat-mechanism, keep the vocalized breath of the lower tones flowing into the forward vowel positions with the same sensations felt in the initial attack. Free the tongue and jaw as you vocalize on *a*.

SHOULD HE UPBRAID Purcell

Prove the unity of your scale by keeping an even color throughout. The steady vowel-form, and even flow of breath into this plastic form, enables you to match each tone.

SEGUIDILLA (*Carmen*) Bizet

The minor scale must be as fluent to the singer as the major scale. While learning tone-production, develop the "feel" of the minor scale.



THERE'S NOT A SWAIN ON THE PLAIN — Purcell

Here, a minor scale is immediately followed by its relative major scale.

This case affords an opportunity of practicing the quick, half-breath, or the "suspended" breath.

Practice this case on ɛ, high middle tongue position. (See Chapter XIV, on Vowels.)

HABAÑERA (*Carmen*) — Bizet

The chromatic scale is invaluable for adjusting the ear and mind to the mechanical instrument. Vocalizing with *a* let the tongue flow easily forward to the teeth. The palate flexibly high that the imaginary arch may have a free, high curve. The focal point of this vowel, also, is just back of the upper front teeth.

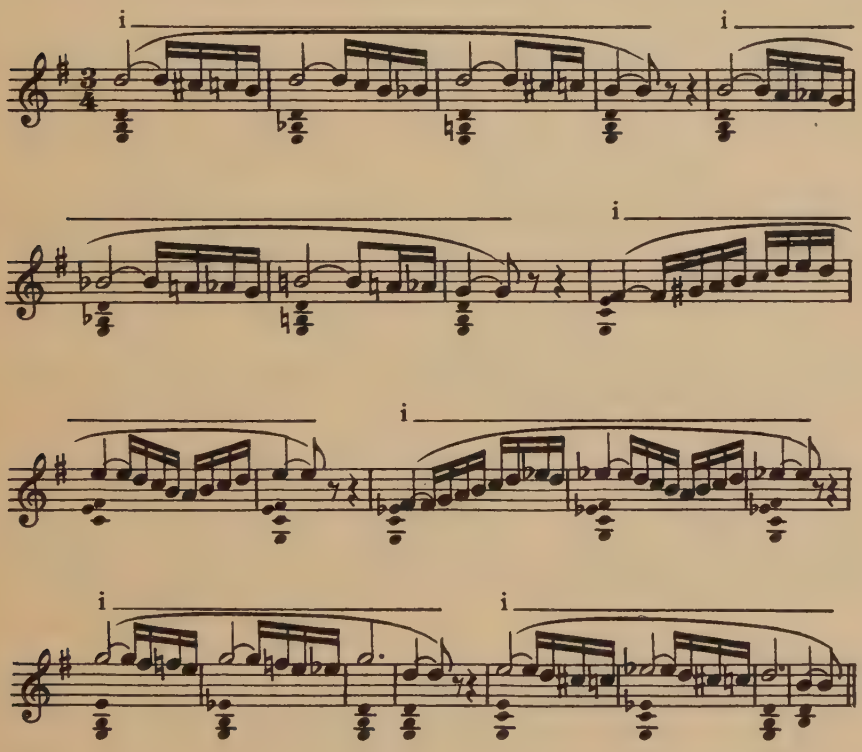
ABSCHEULICHER! (*Fidelio*) — Beethoven

Sing this exercise slowly at first, with an ear to correct intonation. Ascending the scale, it must be remembered that what are termed "high" tones are not up.

They only need more room. Open the waist-line and the entire column of air, and expand the arch and the vowel-mold, so that the flow of breath may have free passage.

SONG OF INDIA (*Sadko*) **Rimsky-Korsakoff**

Lean on the imaginary focal point of the vowel and practice this exercise with each of the cardinal vowels, keeping the throat loose and expansively open. Let the tone be focused so that the intonation will be precise and clean-cut.



ROSE HOW CHARMING (*Zemire und Azor*) **Spohr**

The open instrument is ever in readiness for the high tones and the relaxed instrument is always ready for the low ones. In this scale-passage use an actively relaxed instrument and forward vowel concept.

ROMANCE **Debussy**

This whole tone-passage gives the opportunity of perfecting the tone and adjusting the ear to the modern use of this scale.

LE SOIR (*Evening*) **Fauré**

Removing all interference from the vocal apparatus, it will, by its own law, respond to the thought of the whole-tone scale in this exercise.

Practice this case using the vowel ə, high middle tongue, with lip modulation. (See Chapter XIV, on Vowels.)

a
a
a
a
a
3

SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *SCALES*

Ragion' sempre addita (How dearly are prized)	Stradella	M.
Un certo non so che (Some one, I do not know who)	Vivaldi	H. L.
La Colomba (The Dove)	Arr. by Schindler	M.
Canto di Primavera	Cimara	H.
L'Insana Parola. *Aïda*	Verdi	H. M.
Stornellatrice	Respighi	H. M.
Bella porta di rubini	Respighi	H. M.
Nebbie (Mists)	Respighi	H. M.
Nasce al Bosco. *Azio*	Handel	H. M.
Elégie	Massenet	H. M. L.
Sonnet d'amour	Thomas	H. M.
Nell	Fauré	H. L.
Mandoline	Fauré	M.
Nanny	Chausson	H. M.
Lamento (Lament)	Duparc	M.
Beau Soir (Evening Fair)	Debussy	H. M.
Il pleure dans mon cœur. *Ariettes oubliées*	Debussy	H. M.
Green. *Aquarelles*	Debussy	H.
La mort des amants	Debussy	H. M.
Mit einem gemalten Band (With painted ribbon)	Beethoven	H. L.
Das Macht das dunkelgrüne Laub (Darkling Arches)	Franz	H. M. L.
Verborgenheit	Franz	M.
Am leuchtenden Sommermorgen (I wander this summer)	Franz	H. L.
Alle Dinge haben Sprache	Wolff	M.
Immitten des Balles	Tschaikowsky	M.
Italien (Italy)	Mendelssohn	H. L.
Der Blumenstrauss (The nosegay)	Mendelssohn	H. L.
Was nun (Wherefore)	Tschaikowsky	H. L.
The Night Wind	Farley	H. M. L.
It Was a Lover and His Lass	Morley	H.
The Poet Sings	Watts	H. M.
God is Ever Sun and Shield	Bach	Alto
At the Well	Hageman	H. L.
My Lover He Comes on the Skees	Clough-Leighter	H. L.
Come, Sweet Morning	Arr. by A. L.	H. M.
Song of the Shepherd Lehl	Rimsky-Korsakoff	M.
Singing Girl of Shan	Barnett	M.
Spring Greeting (A waltz song)	Brown	H. L.
The Bonny Wee Mare (Irish air)	Arr. by Hughes	M.
Night is Falling	Haydn-Viardot	H.
This Book of Hours	Griffes	H.
The Maja and the Nightingale	Granados	M.
Charming Chloe	German	H. M. L.
April Rain	Crist	H. L.
Sakura Blossom	Ross	H. L.
The Fisher's Widow	Edwards	H. M.
Children of the Moon	Warren	H.

CHAPTER VI

LEGATO

Legato—"bound"—singing implies one steady, smooth tone prolonging itself until, with a delicate touch, it connects with the one following. In order to attain this beauty of line, the student needs to achieve an ever better understanding of breath control. More of his muscles must be freed and induced to become active, and all of them must increase in strength.

As every bit of the breath used must be converted into tone, very little, really, is required to vibrate the bands. This little must be free, however, with all the weight of control thrown on the strong muscles of the lower trunk to relieve the throat of the least tension. But the breathing apparatus, thus completely depended upon, sometimes refuses to respond at all. The relaxing of the throat often relaxes the whole instrument. Encouraging the diaphragm into performing its work again, the throat frequently tightens sympathetically, and the vocal bands emit no beauty of tone! All is stiff and rigid. Let us consider the breathing mechanism as the *Cause*, and the vibration of the vocal bands as the *Effect*, the first to be active with energy, and the second free of all undue tension. The human mind is reluctant to think of two entirely different actions at the same time, but persistent right thinking and daily practice will finally reward the earnest student, and the result will be a friendly coöperation and a happy coördination between these two seeming belligerents.

Physics teaches that Nature abhors a vacuum. An open torso, like an open jar, becomes automatically filled with air. As long as the student has the power to hold the "jar" open, so long will he have plenty of breath. The ability to regulate this power, allowing a slow collapse of the muscles of the lower torso, is what we mean by "breath-control." The ability to support the open column of air so that it may reach the resonators without cramping or crowding the throat, is called "breath-support." This "openness" has a balancing effect on the impetus of the attack from the lower foundations, acting as a shock-absorber, so to speak, while the strength of the pliable muscular back, connecting with the bony structure of the hips and the lifted ribs, plays an important part in the process of simultaneous tension and relaxation.

Safe athletic training is slow and gentle, and so must vocal training be. Correct thinking, assiduously applied, develops complete power over the muscular system, operating from below

upward. This correlation of mental and physical strength must grow so firm that it cannot be jarred or even lightly influenced by fear, doubt, surprise, or any emotional confusion, either without or within. Breathe slowly, intelligently, and thoughtfully. As you gain strength you will avoid trouble with the vocal chords and be spared all bother with breaks, registers, or weak spots.

Be able to expand by relaxation the lower and the upper parts of the trunk; rest in this position, the throat open without tension the while.

Be able to hold this position fifteen seconds for ten consecutive times.

Be able to increase this period to twenty seconds, for ten consecutive times.

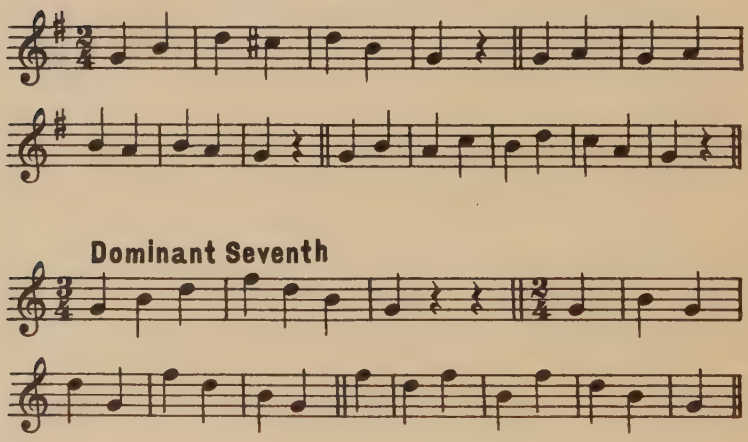
Be able to move the neck, head, trunk, and arms plastically. While doing this, always allow no tension to lay hold on the open throat.

Be able to come back to the easy, deep sigh.

Be able to pant easily and quickly, as a dog does.

Be able to exhale slowly over a period of twenty seconds, resting at the end of each breath before inhaling slowly again, and repeating.

Exercises That May Be Sung in All Keys Throughout the Range of the Voice



DREAMS **Wagner**

Balance the open torso, filled by a law of nature with air, on the flexible and firm foundation of the strong legs. From this foundation, bind the tones of each phrase in one smooth line.

MY LOVELY CELIA — Munro

Imagine that the focal point of your vowel concept arches from one tone to the next, as a horseback rider leaps hedges and streams across country. This delicate "over" touch, will bind one pitch to the next without the blur of a slur.

WIE MELODIEN ZIEHT ES MIR (*At Times My Thoughts Come Drifting*) — Brahms

Imagine you hang alertly and loosely on a long line, stretching through your human instrument from the sun to the center of the earth. This perfect balance allows the body to support itself. It opens the chest as well as the back, frees the shoulders and opens and frees the underside of the vocal apparatus. You will then sing with perfect continuity.

MY HEART AT THY DEAR VOICE (*Mon cœur s'ouvre à ta voix*) "Samson et Dalila" Saint-Saëns

Adjust the strong open muscles of the body and the continuous, smooth out-pouring of breath from below, which must ever feed the tone. So will you avoid all jerks and breaks.

SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *LEGATO*

Spiagge Amate	Gluck	M.
O bocca dolorosa (O mournful lips)	Sibella	H. L.
Caro laccio, dolce nodo (Dainty meshes)	Gasparini	M.
Selve amiche (Friendly forest)	Caldara	H. L.
Quelle souffrance	Lenormand	M.
Venez, agréable printemps	Weckerlin	M.
D'une Prison	Hahn	H. L.
Berceuse	Rhené-Baton	M.
Nuit d'Eté	Tremisot	M.
Infidélité	Hahn	H. L.
J'ai pleuré en rêve (I have wept)	Hüe	H. L.
L'Heure silencieuse	Staub	M.
L'Invitation au voyage (Dream-world)	Duparc	H. M.
Connais-tu le pays? *Mignon*	Thomas	H. M. L.
Dans un bois (In a Woods)	Mozart	H. L.
Der Nussbaum (The Walnut Tree)	Schumann	H. L.
Aus den Hebräischen Gesangen	Schumann	H. L.
Adelaïde	Beethoven	H. M. L.
An die Musik	Schubert	H. M.
Marie	Franz	H. L.
Lied des Sandmännchens. *Hänsel und Gretel*	Humperdinck	H. L.
Es blinkt der Thau (The dew is sparkling)	Rubinstein	H. L.
Valse de Chopin	Marx	M.
Die Mainacht	Brahms	H. L.
Delizia (Romanza)	Beethoven	M.
Londonderry Air	Old Irish	H. L.
The Seraglio's Garden	Sjögren	H. L.
The Lotos Isles	Beach	H.
She Never Told Her Love	Haydn	M.
To a Hill-Top	Cox	H. L.
All the World's in Love	Woodman	H. L.
In the Silence of Night	Rachmaninoff	H. L.
A Cradle Song	Carpenter	M.
Heartsease	Powell	M.
Expectancy	La Forge	H. L.
To a Hidden Violet	Brown	H.
Love-Tide of Spring	Glazounoff	H.
The Snowdrop	Gretchaninoff	H. M.
Home	MacFadyen	H. L.
The Three Cherry-Trees	Johnson	H.
The Banks o' Doon	Taylor	H.
My Heart is a Lute	Woodman	H. M.
When I Love You	Cole	H.

CHAPTER VII

MUSICIANSHIP

Musicianship is a dignified word that reviews all the mental resources of the singer, for it is technically defined as "musical training, ability, and capacity." With this in mind, it is easy to see that many persons of native musical capacity never attain ability, because they lack training. Again, training and ability together develop and expand capacity. The quality of musicianship, then, is so broad in its demands that every singer should develop it hand in hand with his vocalism, in order that it may unite with vocal mastery, emotion, and sentiment, to inform all his work with clarity and sincerity.

Under this head, we may appropriately discuss the important technical phase of rhythm, which is the fundamental of all music, whether primitive or sophisticated, as it is the fundamental of life itself, in the breath and the heart-beat.

Time is the term we apply to the measure of indicated note-values in music that has been organized to measurement, and *Tempo* is the speed with which the measure moves. Combining the two, the pulse, the inner urge of the music is the *Rhythm.* The first must be worked out with mathematical precision, for it is exact and demands square corners. The second is an adjustment of the thought to the will of the composer, and an acceptance of his designated speed. The third is a response to the pulse of time and speed, and a giving to them of the rhythm of Life.

The *rhythmic* design in music is equally important with the *melodic* and the *harmonic*, for it ties melody and chords together into the vital beauty of the whole. *The artist gives his emotional message as gracefully on that exact design as if he had chosen it himself* and would not have it different. He possesses it as his very own individual expression. He "feels" it from the inside out, from the heart and soul, not merely with his intellect.

To attain the balance of *time, tempo* and *rhythm,* the student of singing must work out some dependable system of counting correctly while he sings. He cannot trust to luck, to his ear only, or to his coach or accompanist. He must be self-dependent in this as in all other things, or he will not be self-expressive. *The surest sense of perfect rhythm comes from the walking step.* Another way to achieve it is to wheel circles with the left hand (each circle, as each step, representing a quarter-note) and tap the exact note-values with the right hand. *Both* these methods are

for practice and preparation. To figure while singing often tightens the voice; bad habits are unconsciously formed in that way.

I, personally, count the pulse of every song by lightly pressing the soft balls of the necessary fingers of the right hand on the left, while I loosely fold them together. A man can do the same thing by feeling a slight pressure in each finger as his hands hang at his sides. If the rhythm is in two counts, I use two fingers; if three counts, three fingers, *et cetera;* the index finger always marking *one*, unless five counts are called for, when I use the thumb. For 6-8 time, I use two fingers slowly; for 9-8 time, three fingers slowly; and for 12-8 time, four fingers. In this way I know exactly on which beat I am, and where the rests come, for the first beat must always tally with the first finger. This method is invaluable, particularly in modern music, where the rhythm hanges very often, or in recitatives where rests are frequent. My students have found it awkward only for a short period, after which they have felt richly rewarded for their mastery of the system.

Having established accuracy, the singer may free his work from metronomic rigidity. His good judgment does not allow him to run riot and develop all time into *tempo rubato. The balance is a give and take, like the undulations of a floating veil used by a dancing Pavlova.* Each curve is gracefully poised because of the perfect pulse of rhythm which is both underlying and overlying it.

Learn to listen to these rhythmic pulsations in a good orchestra, and you will sing with discrimination and judgment. Such a collection of artists, playing harmoniously together, is governed by one principle, conducted by one individual, who bends the great unit with elasticity. Law and Freedom play together, one completed in the other. Just as the universe is stabilized by two opposing forces, the centrifugal and the centripetal, the musician or the orchestra is held securely by the dual pulls of Law and Freedom. The Singer is free because he is stabilized in Law.

What we term *dynamics* in music is the science that treats of the powers and qualities of tones. For singing, this is the pressure, or balance of weight, used for emphasis of expression. We have the dynamic accent of the word as well as of the group of notes to the beat—that of the measure and that of the phrase. These constitute accents within accents, the flow and undulation of progression being marked by the rise and fall of stress and duration—the arrangement of accented and unaccented notes.

The composer sympathetically adapts the dynamic value of his note-group to that of the word used by the poet, and the singer then exercises his own good judgment when expressing these accents within accents. When a phrase is to be repeated, either music or text, or both, it should receive on the repetition renewed color and vigor, or else a slackening of emphasis—always some subtle change designed to stir the imagination of the listener to a fresh vision.

Be able to say or think a song correctly to your step as you walk down the street. Repeat a phrase or a song from beginning to end until it runs smoothly with the step. Allow for every rest. This combines physical exercise with rhythm and memorizing.

Be able to tap groups of one, two, three or four with the right hand while you wheel circles with the left. Always give an impetus or push to the first tap, so that all may be perfectly even.

Be able to wheel circles with the left hand and tap the notes with the right, while you count the time of every song you study. It will enable you to learn the song correctly.

Be able to use the conductor's beat as you practice your songs. It will make the song pliable and elastic.

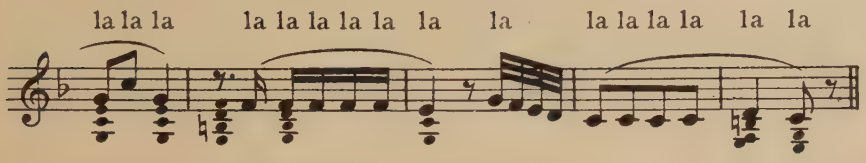
Be able to press, lightly and evenly, the soft balls of your fingers—index, two, three, or four, depending on your time—while you sing.

Be able to move uninterruptedly into accelerando, or into a retard or rallentando, eliminating all angles or jerks and making the transitions gradual and subtle. Such changes must be in proportion to the given tempo or pattern.

(In the following exercises, I have used la, la, la, which enables the student to designate the rhythm clearly without being involved with words. Ma, na, va, pa, ya, etc., may be used instead of la, also the vowel may be changed. For vowel and consonant forms, see Chapters XIV and XV.)

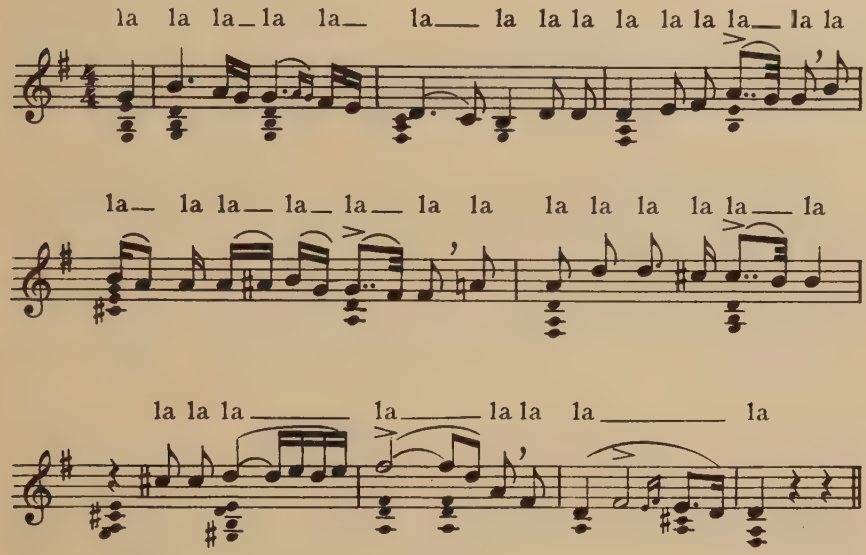
CHI VUOL LA ZINGARELLA — Paisiello

Wheeling two circles to a measure with the left forearm, tap the groups of two and four to each wheel with the right hand. Give the impetus of a *push* with the first of each group. The dynamic of each group gives character to the phrase and shows you where you are.



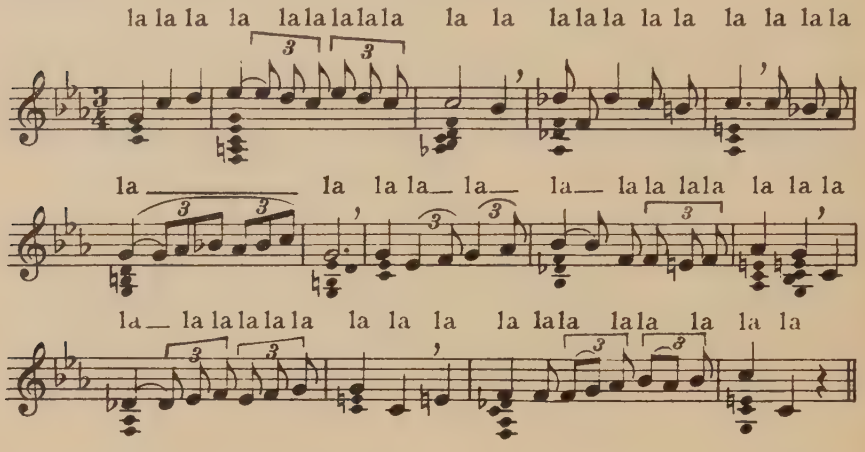
O DEL MIO DOLCE ARDOR (*O Thou, Beloved*) Gluck

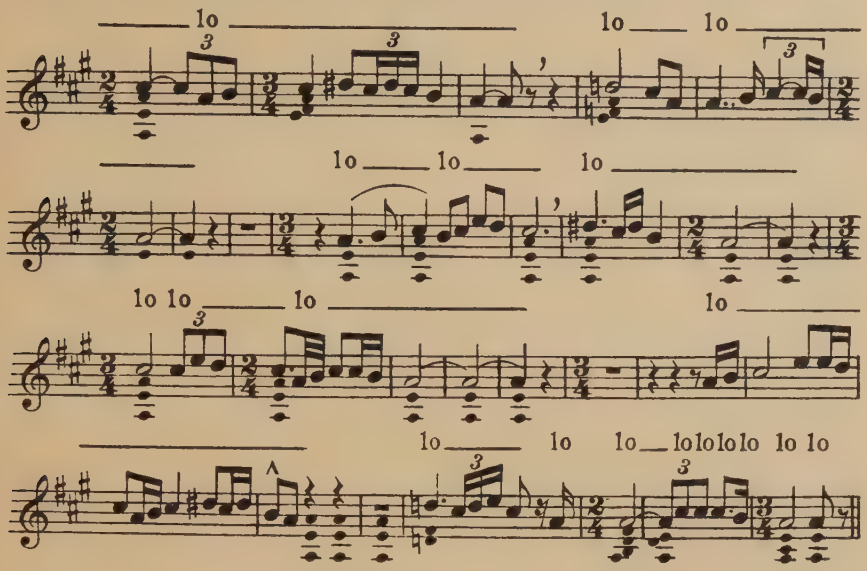
Only mathematical correctness can help you with such a problem as this. Accents within accents enhance the beauty and subtlety of the rhythmic design. Be able to tap four fingers gently and regularly, the index as one, as you sing this exercise.


la la la la la la la la la la la la la la la la

APRÈS UN RÊVE (*After a Dream*) Fauré

Wheel and tap this exercise until you can change smoothly from three to two (or one) taps to the wheel. The *push* of the first will smooth it out. When you sing it, use three fingers, index as one, invisibly.


la la la la la la la la la la la la la



SE TU M'AMI (*If Thou Lovest Me*) Pergolesi

In this case study the repetition of the musical phrase. Think out your own definite ideas of how to renew the color and vigor or how to slacken the emphasis. Let the change be subtle, so that you may stir the imagination of the listener. Give the accents within accents their balance of dynamics.

SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *MUSICIANSHIP*

Porgi amor. *Marriage of Figaro*	Mozart	H. M.
Mattinata	Leoncavallo	H. M. L.
Deh tu, bell' anima. *Romeo and Juliet*	Bellini	H. M.
Canto pugliese del Crespuscolo	Sadero	M.
Un verdi praticello. *Rispetti*	Wolf-Ferrari	H. L.
Quando ti vidi. *Rispetti*	Wolf-Ferrari	H. L.
La Violette (Dewy Violets)	Scarlatti	M. L.
Intorno all' idol mio (About my beloved)	Cesti	H. L.
Le Thé	Koechlin	M.
Les Violettes	DuBois	M.
Psyché	Paladilhe	H. M.
La Fille du Roi de Chine	Hüe	H.
Les Cloches (The Bells)	Debussy	H. M.
La Belle du Roi. *Contes de Fées*	Holmès	M.
Lune de cuivre	Rhené-Baton	M.
Là-bas, vers l'église	Ravel	M.
Tout gai	Ravel	M.
Lied Maritime (A Sea Song)	D'Indy	M.
Chanson perpetuelle (The Eternal Song)	Chausson	M.
Intermezzo	Schumann	M.
Seit ich ihn gesehen (Since mine eyes)	Schumann	H. L.
Ich hab im Traum geweinet	Schumann	H. L.
Aus den östlichen Rosen	Schumann	M.
Morgen	Strauss	H. L.
Allerseelen (All Souls' Day)	Strauss	H. L.
Und willst du deinen Liebsten sterben sehen? (Wouldst thou)	Wolf	H. L.
Acht Volkslieder (Eight Hungarian Folk-songs)	Arr. by Bela Bartók	M.
Die Forelle (The Trout)	Schubert	H. L.
The Deluded World	Mozart	H.
Wai-ki-ki	Griffes	H.
When I Bring You Colour'd Toys	Carpenter	M.
Where'er You Walk	Handel	H. L. L.
No More Carols the Sweet Nightingale	Gretchaninoff	M.
In the Bosom of the Desert	Bauer	H.
Moon-Marketing	Weaver	H. M. L.
Lilacs	Rachmaninoff	H. M.
Nocturne	Curran	H. M. L.
Grace (*Cantar*)	Granados	H.
The Russian Nightingale	Josten	H. L.
Pearls	Sinding	H. L.
On Wings of Dream	Arensky	H. M.
Six Songs of China	Bantock	M.
Six Songs of Arabia	Bantock	M.
Take Me to Thee for Thine Own	Bach	Tenor
Necromancy	Weidig	H.
Nocturne	Olds	H. L.
Iris	Ware	H. L.

CHAPTER VIII

THE ATTACK AND THE STACCATO

The approach, or attack, of a tone or phrase can make or mar a singer's work. By it an audience will unconsciously judge him. Not knowing just why, it becomes either enthusiastic or indifferent. *The absolute and instantaneous precision of pitch,* attacked with great elasticity and pliability, with balance of resonance and support of breath, *constitutes the "touch" of the artist.* He is touching the listener with tone, and this enables him to touch his soul. He brings into action all he has learned of vocalism.

The same laws hold good for moving from one tone to another, for although the stream of breath is not broken, the approach to the tone must be as clean-cut and definitely clear as at first. There must be a center of gravity for the power of the clear thought. This means holding what you have attained in deep, well-supported breathing, and advancing a step beyond. The attitude must be "I can" because "I am"—and not only "can" but *will*—and "give me time." This means eternal vigilance and conscious criticism.

The thought-concept of the exact pitch and the vowel-mold must be perfect and *ready.* One must think ahead clearly and definitely and hear in the inner ear—then attack the tone. If the attack is under, or blurred or slurred, the thought has not been clear enough, or the response has not been accurate.

Inhale gently and hold the frame open a few seconds. Then sound the tone firmly, clearly, gently, and positively—from the roots upward. The breath-impulse floats the tone directly into the forward vowel-mold. That second of deliberation will prepare the instrument, allowing it to adjust itself against collapse, release the throat, and respond to the thought of the desired pitch. It is also necessary to *imagine you are singing from above downward* in order that you may be "on top of the tone." It may sound paradoxical to say "attack from the lowest upward and from the top down," but if the imagination and intelligence are in active play, the result is a balanced, supported, open instrument in which all parts respond and do their work easily and effectively. This spontaneous attack directs, shines through, and illumines the musical nature, the ear is the only safe guide to a right result.

In the staccato note, the process of the touch is identical with that just described. The duration is short, and the elastic

recoil of the breath instantaneous. It is well to practice the notes slowly at first, so that the greatest attention may be given to the impetus, the direct pitch, a free throat, spontaneous breathing, correct vowel form, and fullness of resonance. The throat mechanism must not be taxed or stiffened in the least degree. This throws all the responsibility on the breathing and the muscles of the body. The delicate ones of the throat will do their part as you learn to let go of them and give them what they need—the opportunity to relax downward on their own law.

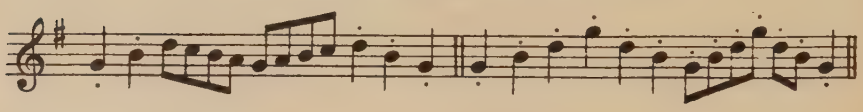
Be able to attack any pitch in your range on any vowel, gently, in medium voice.

Be able to attack softly, though without hesitation, with bell-like gentleness, in a pianissimo voice.

Be able to attack explosively—for intense, passionate expression—in a full voice.

Be able to attack gently and press out a sudden crescendo.

Exercises That May Be Sung in All Keys Throughout the Range of the Voice



SOLVEJG'S LIED (*Solvejg's Song*) Grieg

Keep open the channels and ready vowel form, and attack the tone from above *down*, as a bird alights on the twig of a tree.

GIÀ IL SOLE DEL GANGE Scarlatti

Let each attack of the staccato come from the diaphragm, so that the throat may remain an unrigid passage. Do not allow the open column to collapse.

VOI CHE SAPETE (*Marriage of Figaro*) **Mozart**

Adjust your imagination and your instrument that you may attack the tone from below and from above, allowing the throat the privilege of relaxing down on its own law. Although the phrase continues smoothly, each note must be clean-cut and this calls for alertness of attack.

I'VE BEEN ROAMING (*Old English*) **Horn**

Attack the tone in the vowel concept that it may have lightness and grace. Practice the use of the half breath.

JE SUIS TITANIA (*Mignon*) Thomas

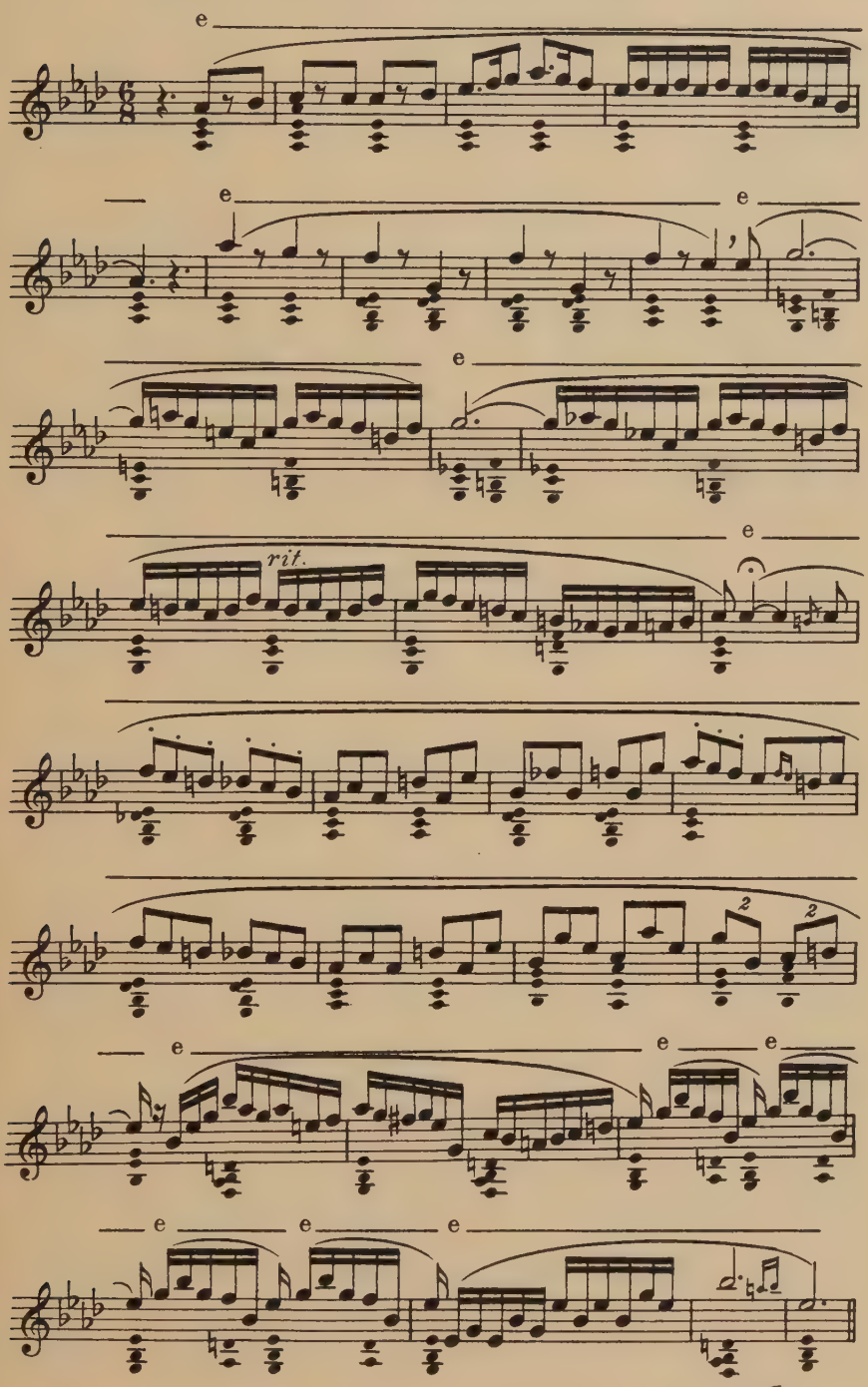
Practice this exercise slowly at first, so that intonation may be exact and the action of the diaphragm elastic. Keep the same action when lightly and quickly sung.

SO SHALL THE LUTE AND HARP AWAKE Handel

All the work must be done with the strong muscles of the body. The throat and jaw will be free to make the necessary adjustments, and the chambers of the head will be open to give carrying power to the light touch of the tone. Use pliable, graceful dynamics.

LES OISEAUX DANS LA CHARMILLE (*Les Contes d'Hoffmann*) Offenbach

The open column of air, open from the roots to the crown of the head, removes all tension from the throat and allows it to make necessary adjustments. Your problem is never to allow the instrument to collapse, and yet have a free, flexible throat. This enables you to sing staccato notes high or low, slow or fast, in a full or soft voice, with the same beauty of quality, color and resonance.



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SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *ATTACK* AND *STACCATO*

Vedrai, Carino. *Don Giovanni*	Mozart	Sop. M.
Riegiadose, odorose (Early blowing violets)	Scarlatti	H. L.
Il mio core non è con ma (My heart is no longer)	Fedeli	H. L.
Bella Bellina	Recli	H. L.
La Girometta	Sibella	H. M. L.
Ballata (Ballade)	Sibella	H.
Non posso disperar (I do not dare)	De Luca	H. L.
Si mi chiamano Mimi. *La Bohème*	Puccini	Sop. M.
O bimba, bimbetta (O fleet little fairy)	Sibella	H. M.
Le Reveil (Sunrise)	Weckerlin	M.
Fleur des Alpes (Flower of the Alps)	Weckerlin	H.
Première Danse (The First Dance)	Massenet	H. M.
Bonjour, Suzon (Good-morning, Sue)	Delibes	H. L.
Maman, dites-moi	Weckerlin	M.
Non, je n'irai plus au bois	Weckerlin	M.
Chanson des Noisettes	Dupont	M.
Carnaval	Foudrain	M.
Le furet du bois joli	De Bréville	H. M.
Ariette de Richard, Cœur de Lion (1784)	Grétry	M.
L'Âne blanc	Hüe	M.
Il neige	Bemberg	M.
Des pas de sabots	Laparra	M.
Volkslied (Folk-song)	Schumann	H. L.
Auf dem Wasser zu singen	Schubert	H. L.
Der Jüngling an der Quelle	Schubert	H. L.
Das Veilchen (The Violet)	Mozart	H. M. L.
O Had I Jubal's Lyre	Handel	H.
Where the Bee Sucks	Arne	H.
The Lass with the Delicate Air	M. Arne	H.
When I Was Seventeen (Swedish Melody)	Kramer	M.
Song of the Flea	Moussorgsky	Bar.
With a Waterlily	Grieg	H. L.
The Little Shepherd's Song	Watts	H. L.
Fairy Roses	Coleridge-Taylor	H. L.
It Was Not in the Winter	Buzzi-Peccia	H.
My Mother Bids Me Bind My Hair	Haydn	M.
The Shepherdess	Arr. by Schindler	M.
Song of the Brook	Burleigh	H. L.
Would You Gain the Tender Creature	Handel	H.
The Lass of Richmond Hill	Old English	H. L.
Welcome! Sweet Wind	Cadman	M.
Staccato Polka	Mulder	H.
The Russian Nightingale	Alabieff-Liebling	H.
Come Unto These Yellow Sands	La Forge	H.
Polly Willis	Arne	M.

CHAPTER IX

SOSTENUTO

Muscles are said to be thought-forces objectified. Sustained thought produces sustained muscular strength, and the audible result is a sustained tone. To sustain a note during its full time-value, and to broaden it by sympathetic vibrations, leads the student to enlarge his conception of the art of breathing. It must be kept in mind that although breathing becomes constitutional, it can always be increased, improved, and strengthened. Tone-work never stands still. It is either improving or retrograding, and the singer must either eventually give up his work or go forward with industry.

Right breathing can be judged only by right tone. If the tone is not right, look to the breathing. If the breathing is partial and stiff, or the formation of the tone local, the voice will be shaky, or hard and metallic. The control of the breath by widely open muscles around the waist-line must be maintained in unconscious freedom, buttressed by the coördinate action of the whole muscular system from the feet upward, which forms a bellows without a valve. This constitutes a firm base for the lungs—held open in an unrigid position, front and back—into which breath may flow from the foundation in sufficient quantities to make singing a joy. They are then a sort of double bellows, the lower one pumping into a steady, open upper one which quiets the air before it acts on the vocal mechanism. In other words, the mental activity centering itself on the lower trunk acts in turn upon the upper one, aiding in the expulsion of air and in preparing the lungs for the influx of a new supply. The vitalized energy required gives vitality and vigor to the tone, clearing and steadying it.

On pitching the first tone, the position is sustained from the beginning to the end of the phrase, as if singing one sustained note. *The form of the clavical, the channels of the throat and head, and the vowel-form must not collapse*, or the tone and phrase will collapse, but the muscles of the body must be pliable and free, so that the tone may be floated on the breath to the end. Thinking and singing directly from the center of one tone to the center of the next, merging vowel into vowel, graciously pouring the tone from the great column of the throat and massive frame, one keeps perfection of tone ever present.

Fulfilling his capabilities, the earnest student, step by step, forms these good habits and synchronizes them. As one who

keeps a set of lamps oiled and trimmed, he regulates, balances, and synchronizes the motor, the vibrators, the resonators, and the muscles of articulation. He then imagines he floats himself from the steady moorings of his heavy legs into an easy attitude, and sings his phrase sustainedly.

Be able to hold your structure—body, throat, and head—open thirty seconds at a time, releasing easily from the foundation upward, ten consecutive times. Increase this to forty, and then to fifty seconds.

Be able to exhale slowly, because your structure is firmly and pliably open, covering a period of thirty seconds, and remain empty, though not entirely collapsed, for ten seconds. Then inhale slowly.

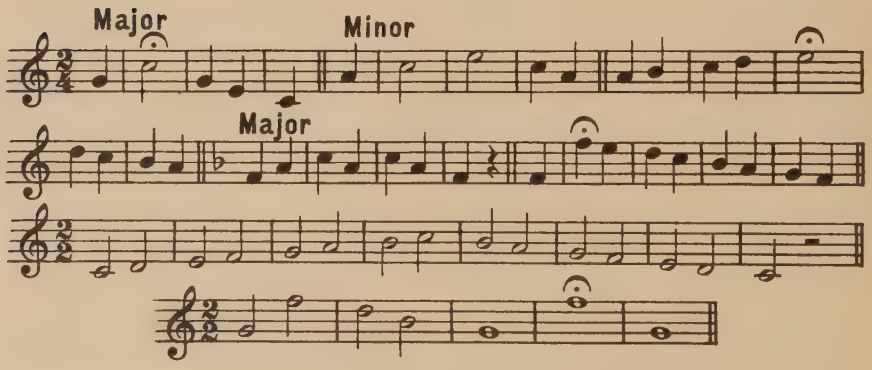
Be able to exhale slowly, and suspend the breath three or four times, without collapsing.

Be able to inhale and exhale slowly or quickly through the mouth and nostrils at the same time. Singing is the expression of universal consciousness through the channels of a receptive mind, and this is made manifest in the open, flexible channels of head, mouth, throat, and body.

With lips pursed into the smallest possible opening, be able to inhale and exhale as slowly as possible your entire capacity.

If you do these exercises every day of your singing life, your tone will improve and the singing of these exercises will become more easy and spontaneous. You will pass through the stage of effort, and find rest and joy in this open position of your instrument.

Exercises That May Be Used in All Keys Throughout the Range of the Voice



VOCE DI DONNA (*La Gioconda*) Ponchielli

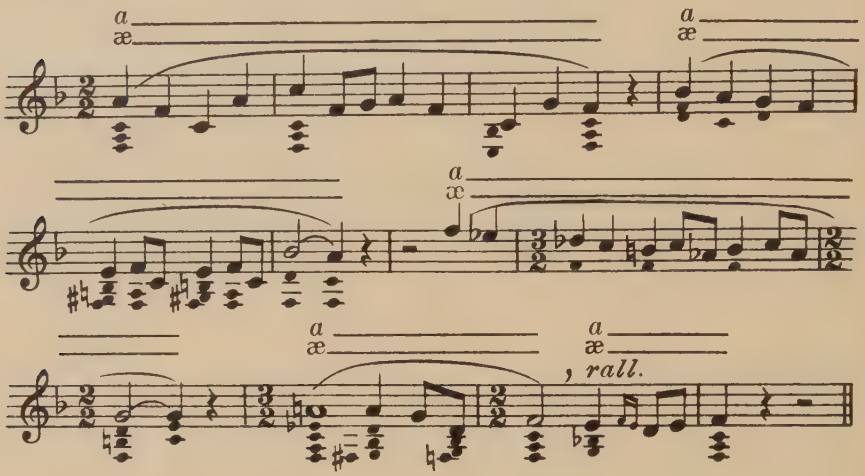
On pitching the first note, sustain the line from the beginning to the end of the phrase as if singing one sustained note.

AVE MARIA Schubert

Keep a sustained, unchanging thought, so that the instrument may not collapse. The strong, pliable muscles of the entire body must be like hard rubber, so that the breath may float the tone evenly throughout the prolonged phrase.

SAPPHISCHE ODE (*Sapphic Ode*) **Brahms**

Sustain one definite vowel-form from the beginning of the phrase to the end. Sing this with a lower front tongue, æ as in *a*nnual. (See Chapter XIV, on Vowels.)



SONGS MY MOTHER TAUGHT ME **Dvořák**

Sustain an even resonance from the beginning of the phrase to the end by utilizing and balancing all the open resonance cavities of the mouth and head. See that the rapid notes of the triplets are clean-cut and evenly matched.

FELDEINSAMKEIT **Brahms**

The even smoothness of a well-sustained phrase is dependent on the strength of your foundations. The controlled, slow collapse of the diaphragm must allow the breath to float the tone. The higher and fuller the tone, the deeper and stronger the foundations—a law which applies to voice production as well as to buildings and bridges.

As there is no more distance between the ideas of pitch than there is between the ideas of color, your passage from one note to another should be smooth, clean-cut and instantaneous.

The form of ɔ as in aught, is low back tongue with lip modulation. (See Chapter XIV, on Vowels.)

SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *SOSTENUTO*

O del mio amato ben	Donaudy	M.
Fere Selvagge (Beasts of the forest)	Caccini	H.
O cessate di piagarmi (O, no longer seek)	Scarlatti	H. L.
Care Selve	Handel	H. L.
Aria di Gismonda. *Ottone*	Handel-Bibb	M.
Cielo e mar. *La Gioconda*	Ponchielli	Ten.
Benedicimi tu (Prayer). *Jewels of the Madonna*	Wolf-Ferrari	H.
Abbandono	Respighi	H.
Notte	Respighi	H. M.
Serenata Siciliana	Sadero	M.
Separazione (Parting)	Sgambati	H. M. L.
Les Cloches du Soir (Evening Bells)	Franck	M.
Hymne au Soleil	Georges	H.
O toi, qui prolongeas. *Iphigénie en Tauride*	Gluck	Sop.
Divinités du Styx. *Alceste*	Gluck	Mez.
Il pleut des pétales de fleurs	Rhené-Baton	M.
La Caravane	Chausson	H. M.
La Procession (Processional)	Franck	M. L.
Le temps des lilas	Chausson	M.
Fermez-vous pour jamais	Lully	M.
Still wie die Nacht (Calm as the night)	Bohm	H. M. L.
Die Loreley	Liszt	H. L.
Einsam in trüben Tagen. *Lohengrin*	Wagner	H. M.
Auf ein altes Bild (On an Old Picture)	Wolf	H. L.
Im Rhein, im heiligen Strome	Schumann	H. L.
Dein Angesicht	Schumann	H. L.
Immer leiser wird mein Schlummer (Ever gently grows)	Brahms	H. L.
O wüsst' ich doch den Weg zurück (O would I knew)	Brahms	H. L.
Und ob die Wolke. *Freischütz*	Weber	H.
Das verlassene Mägdlein (The Forsaken Maiden)	Wolf	H. L.
Deep River	Arr. by Burleigh	H. L.
In a Myrtle Shade	Griffes	H.
Symphony in Yellow	Griffes	M.
On the Georgian Hills	Rimsky-Korsakoff	M.
O Thou Billowy Harvest Field	Rachmaninoff	M.
That Day We Met	Braine	H. L.
Rose Prayer	Stoessel	H.
The Bird of the Wilderness	Horsman	H. M.
Father, What I Proffer	Bach	Sop.
Hark, All Ye Who Bear a Yoke	Bach-Deis	H.
Ship o' Dreams	Riker	L. M.
How Much I Love You	La Forge	H. L.
Long, Long Ago	Turner-Maley	H.
Ye Who Have Yearned	Tschaikowsky	H. L.
When I am Laid in Earth. *Dido and Æneas*	Purcell	H.
Isobel	Bridge	H. L.
The Restless	Hamblen	H. L.

CHAPTER X

INTONATION AND SIGHT-READING

While building the voice, developing tone-production, and acquiring musicianship, the student of singing must be ever on the alert regarding his intonation. A singer who vocalizes "off key," or one who misses an occasional note even by a shade, cannot be enjoyed; neither can he be excused, for this is a shortcoming which can be corrected, if the *center* of the tone is recognized as the right pitch.

What are some of the reasons why this is a trouble? Faulty tone-production is the basic one, caused by an "interference" in the vocal mechanism, such as the effect of poor breathing, insufficient resonance to give balance of over-tone, or stiff articulation, which in turn interferes with the vibrator. A good teacher can remove any one of these hindrances if the student will earnestly and industriously apply the discipline.

Again, one may sing off pitch because he does not *think* and *listen*. As I said in Chapter IV, on Scales, he must adapt his ear to the mechanical instrument. When learning difficult passages, I play the melody with octaves in both hands—many times—until I have absorbed it. I often sing while I play the passage in the bass clef. In fact, I make a point of tuning myself to the bass, for either with the piano or with orchestra, *one is able to hear the low vibrations more easily than the upper ones.*

Another reason for this distressing tendency is the student's ignorance of harmony. He should know in which key he is, and where the key changes. He should know the names of the chords supporting his melody, for he is singing one of the tones of this chord—or a tone that leads to the next chord. It has been said that a voice cannot easily compass an augmented second—but it often is called upon to sing a minor third and does it easily, though it is the same distance under a different notation and with different harmonies.

Sight-reading is easily mastered if one will consider a few simple statements about intervals. The student needs to master the half-step, the whole step, the major "triad" (one, three, five, eight of the key) the minor "triad," and the intervals of the dominant seventh-chord—five phases which bring every interval into action. Having practiced the intervals and played the chords with them until he is thoroughly familiar with them, he will then instantly recognize any one of them and sing it. It is a simple method, and if mastered will protect the singer from confusion

wherever the key may change. Recognition of the interval is extremely useful in modern music, where a particular key is frequently not sustained, and where new harmonies are employed.

Every student of singing should study harmony and sight-reading. What would a student of English be if he could neither read nor write the language? Correspondingly, the music-student must familiarize himself with these basic qualifications of a musical education.

Ear-Training on all intervals.

Be able to sing a half-step by "feeling" the third of a dominant chord move up a half-step to the key-note of the tonic. Reverse this, for singing down a half-tone.

Be able to sing a whole step by "feeling" the fifth of the dominant move down to the key-note of the tonic. Reverse this for singing up a whole step.

Be able to sing and to recognize at sight a major "triad" (one, three, five, three, one) and a minor "triad."

Be able to sing and to recognize the interval of a major third, and a minor third (or augmented second). Associate this in your mind with the call of the cuckoo.

Be able to sing and to recognize the interval of a fourth (fifth of tonic up to key-note), associating it with the call of the bob-white. Reverse.

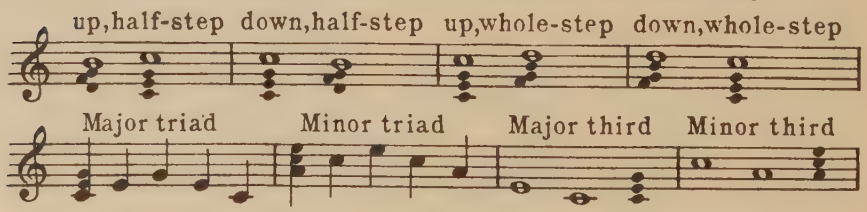
Be able to intone and to recognize the interval of a perfect fifth (fifth down to key-note). Reverse. Diminished fifth (third to seventh of dominant seventh-chord). Reverse.

Be able to intone and to recognize the interval of the sixth (fifth up to third of major bugle)—and minor sixth (fifth up to minor third).

Recognize the seventh (half-step less than octave), minor seventh (one to seventh of dominant seventh-chord), and the octave.

These include all the intervals there are. When the singer recognizes them and is able to sing them, he is independent of the key.

Practice These Chords and Intervals in Every Key



DIE ZIGEUNERIN — Wolf

Be able to recognize the intervals in the terms given in the preceding chapter, i. e., major third, minor third—half-tone, major sixth, etc. Hear them in your mind's ear and then sing them.

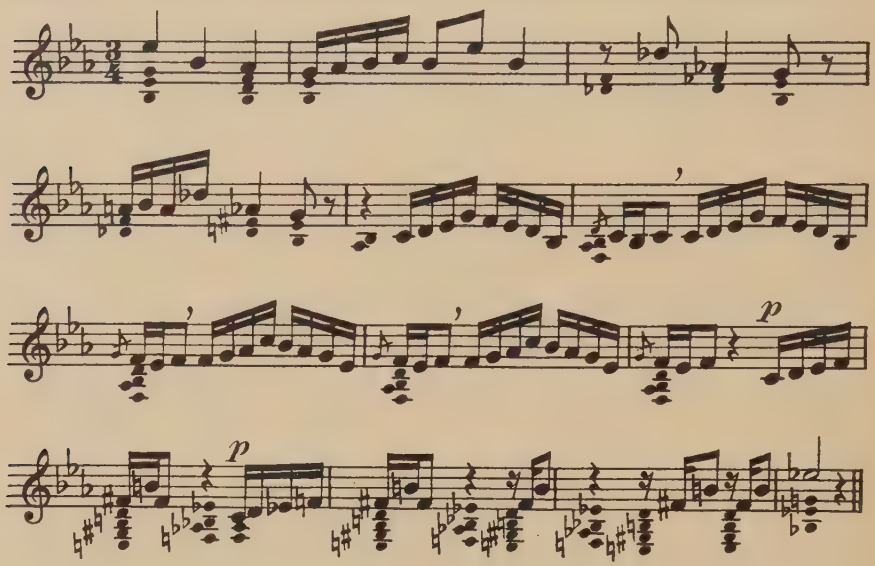
Use first one vowel and then another in these cases.

HYMN TO THE SUN (*Coq d'Or*) — Rimsky-Korsakoff

Recognize the intervals and think and hear ahead, just as you do when you read a book.

PASTORALE — Stravinsky

Modern music brings the unexpected. If you are alert to intervals—regardless of the key—your intonation will always have a firm foundation.



SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *INTONATION*

In mezzo al mare	Respighi	M.
Luci vezzose (Eyes so alluring)	Gaffi	H. L.
O bel ben che acquisterò (Soon I'll own)	Cesti	H. L.
Dolce amor, bendato dio (God of love)	Bruni	H. L.
Leb' wohl (Wotan's farewell). *Die Walküre*	Wagner	Bar.
Les Heures	Chausson	M.
Sérénade	Grovlez	M.
Mandolines et Guitares	Grovlez	M.
Il neige des fleurs	Fourdrain	M.
Les Ingénus	Debussy	M.
Le Paon (The peacock)	Ravel	M.
Sérénade	Gédalge	M.
La Chevelure (Her wondrous hair)	Debussy	H. M.
Recueillement	Debussy	M.
Clair de Lune	Fauré	H. M.
Deux Mélodies Hébraïques	Ravel	M.
Pannyre aux talons d'or	Poldowski	M.
Lied (The gathered rose)	Franck	M.
Cäcilie	R. Strauss	H. M.
Nirgend mehr ein Sonnenschein	Andreæ	H.
Du bist so jung	Wolff	H. L.
Faden	Wolff	H. L.
Nachtgang	R. Strauss	H. L.
Ruhe, meine Seele	R. Strauss	H. L.
Mir träumte von einem Königskind	Trunk	H.
Serenade	Trunk	H.
In meiner Heimat	Hildach	H.
Freundliche Vision	R. Strauss	H. M.
Ein Ton	Cornelius	H. M.
Thy Dark Eyes to Mine	Griffes	H.
Phantom	Griffes	M.
An Old Song Resung	Griffes	H. L.
By a Lonely Forest Pathway	Griffes	H. M. L.
Sorrow of Mydath	Griffes	M.
Into a Ship Dreaming	Crist	H. M.
Swans	Kramer	H. L.
Dreams	Horsman	H.
Thus Wisdom Sings	Horsman	M.
The Feast	Whithorne	H. L.
In the Silent Woods	Rimsky-Korsakoff	M.
Through the Upland Meadows	Bauer	H.
Falmouth Town	Watts	Bar.
Hebrew Love-Song	Rimsky-Korsakoff	M.
Night	Giorni	H.
Awakening	Giorni	H.
Five Songs from the Chinese Poets	Bantock	M.
Cradle Song of the Poor	Moussorgsky	M.
Autumn Storm	Grieg	H. L.
Go Lovely Rose	Carpenter	M.

CHAPTER XI

AGILITÀ OR VELOCITY

Flexible thinking, alert flexible muscles, and firm, pliable breath-control, together with the elimination of all interference in the vocal and resonance mechanisms, are sure to result in flexible voice. It should be the ambition of every student to produce the normal voice nature intended his individual instrument to have. A clear and agile singing of notes is extremely rare, unfortunately, but I claim it is possible for every persistent, earnest student. Agile singing is not at all difficult when the production of perfect vocal tone includes the balanced action of the entire instrument. By this I mean the free vibration of the vocal bands, and the free motion of the cartilage and muscles of the throat, as well as the full use of the resonance chambers. Influenced by properly controlled breath, this freedom allows the singer to move rapidly and smoothly anywhere, throughout the range.

The light, floating quality of tone should be used in this rapid work, for weight is clumsy and hard to move; but the tone must never be disconnected from the boundless basis of the lower trunk. Its support should be sufficiently strong to carry it through, to keep a uniform intensity despite the lightness of touch.

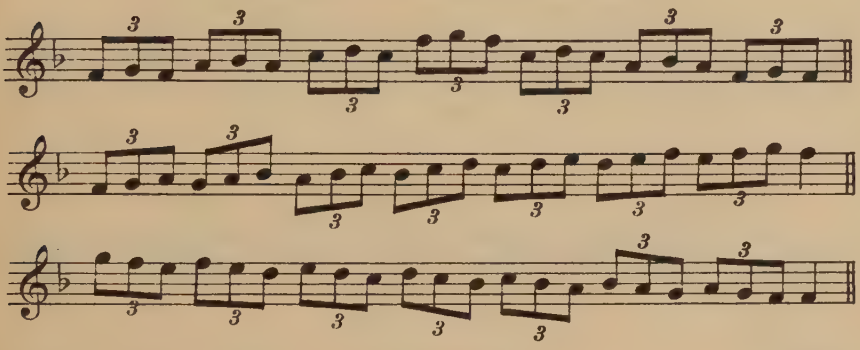
Checking up on the jaw and tongue, both must be relaxed and limber, so that they may give quick response. As the back of the tongue and the front wall of the throat are one and the same thing, any tension or pressure there would be dead weight on the fine, sensitive instrument, completely preventing involuntary action. In the same way, *an open, active chest must keep the pressure from the lower side of the throat instrument.* A set, hard jaw will also clog the movement.

The problem is to change the pitch nimbly while not changing the focal point of the vowel concepts nor checking the flow of tone—allowing only for the expansion of the vowel-mold. As the pitch involves an involuntary action, the singer can only set the instrument open and give it its own freedom to respond to his thought. Deeply controlled breath insures this freedom of the throat. The violinist bows with fluent elasticity until he begins to saw, when he "digs" in with a resultant hard, "wooden" tone. If you, student-singer, will unclasp the iron bands of artificial habit from your throat, you will express yourself as an educated musician, allowing your whole body from your heels upward to be in your tone.

I have found it beneficial to practice very slowly at first such problems as those given here, establishing from the outset exact intonation, balance of resonance, stability of vowels, and firmness of support. As when watching a slow movie, you will find that this method enables you to discern and to correct the difficulties in the way; after which you can gradually quicken your tempo until it reaches that indicated on the score.

Do this often without the piano, for that will develop assurance, and also help you to hear yourself to better advantage. A pure, steady focal point gives the hinge on which you are to swing, while a slight accent or pressure on the beat—although never a jerk—provides the impetus, and enables you to sing "on the wind."

Exercises That May Be Used in All Keys Throughout the Range of the Voice



VITTORIA, MIO CORE (*Victorious My Heart Is*) Carissimi

Sing slowly, breathing after each measure, so that each tone may be in the center of the pitch, resonant and easy. Sing the passage slightly faster, breathing after two measures, keeping the clarity you have established. Finally sing it lightly and quickly. Repeat these steps of speed until the passage is clear, quick and easy.

Listen to your tone for resonance and beauty of quality.

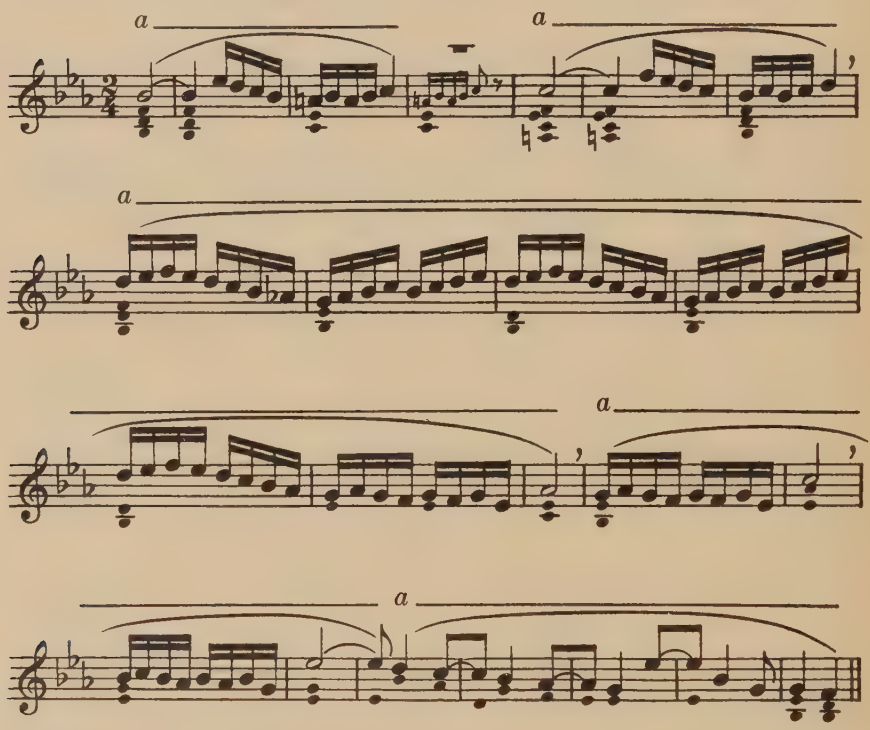
BID ME DISCOURSE Bishop

Using this passage of triplets, build up the quick, clear phrase just as you did in the preceding passage.

Let there be a slight impetus on the first note of each triplet.

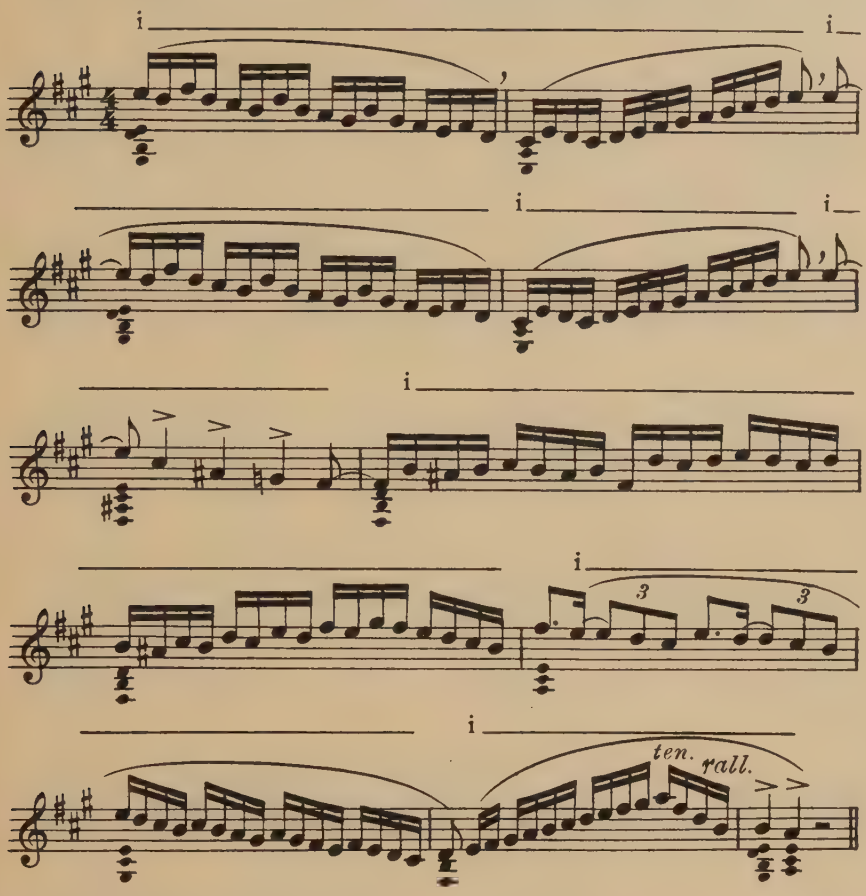
ALLELUJA — Mozart

Eliminate all pressure and interference in the vocal and resonance mechanisms, so that they may respond with agility and clearness to the thought of the phrase. Work for clean-cut intonation.



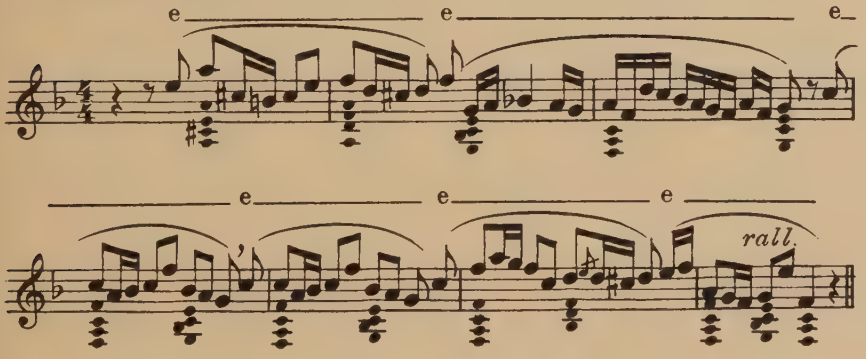
BEL RAGGIO LUSINGHIER (*Semiramide*) — Rossini

Always practice a rapid passage slowly at first, and match each tone for evenness of resonance, color, sonority and form. Then will your rapid, light tones carry to the far end of the opera-house.



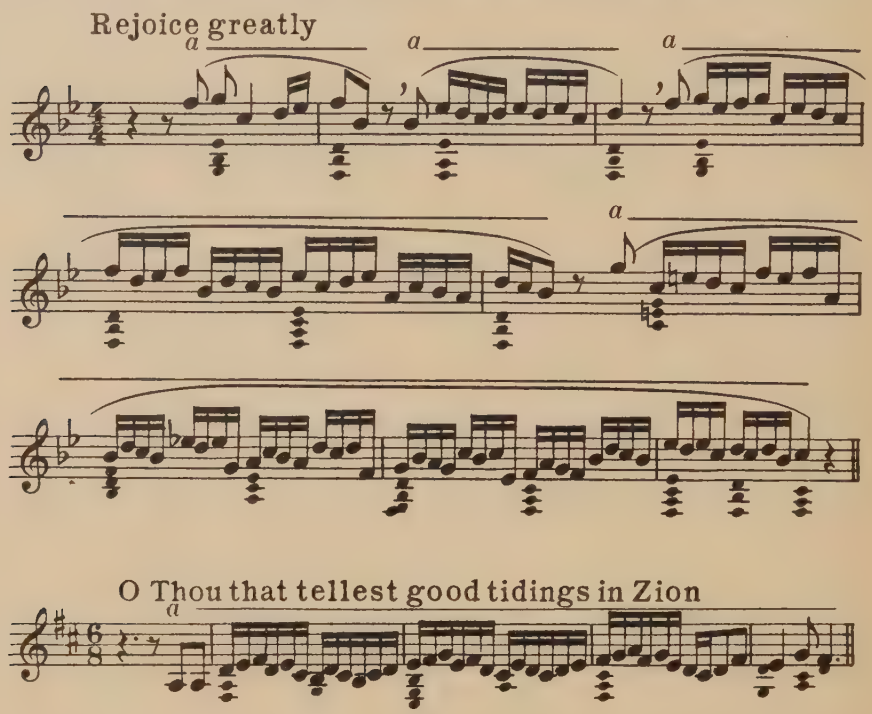
MEIN GLÄUBIGES HERZE (*My Heart Ever Faithful*) **Bach**

Always think of the vowel concept as forward—literally out in the room, so that the tongue and jaw may be loose and free from all unnecessary tension. Think quickly, without involving muscles, and you will sing nimbly.



REJOICE GREATLY
O THOU THAT TELLEST } (*The Messiah*) Handel

As the diaphragm is strong by this time, we may free it from all tension and let it play this rapid work. The membranes of the nasal cavities must also be free from tension, so that the air waves may reach the focal point.



SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *AGILITÀ* OR *VELOCITY*

BATTI, BATTI, OH BEL MASETTO. *Don Giovanni*	Mozart	Sop. M.
VOCE DI PRIMAVERA	J. Strauss	H.
UNA VOCE POCO FA. *Il Barbiere di Siviglia*	Rossini	Sop. M.
AH, LO SO. *Zauberflöte*	Mozart	H.
IL SEGRETO PER ESSER FELICE. *Lucrezia Borgia*	Donizetti	Sop. M.
BALLADE	Schubert	H.
LUSINGHE PIÙ CARE. *Allesandro*	Handel	H.
RITORNERAI FRA POCO	Hasse	H.
LUNGI DAL CARO BENE (Far from my love)	Sarti	H. M.
SPESSO VIBRA PER SUO GIOCO (Oft the blind boy)	Scarlatti	M.
AH! NON GUINGE. *La Sonnambula*	Bellini	H.
L'AMOUR S'ENVOLE	Weckerlin	M.
JEUNES FILLETTES (Maidens remember)	Dalayrac	M.
CHANSON PROVENÇALE	Dell'Acqua	H. M.
NOBLES SEIGNEURS, SALUT! *Les Huguenots*	Meyerbeer	H. M.
CENDRILLON	Dupont	M.
LA PARTIDA (The farewell)	Alvarez	H. L.
AUFTRÄGE	Schumann	H. M.
STÄNDCHEN	Strauss	H. M. L.
LIEBESBOTSCHAFT	Schubert	H. L.
DER HIRT AUF DEM FELSEN (With violin)	Schubert	H. L.
VON DEN STRICKEN. *St. John's Passion*	Bach	Low
ES IST VOLLBRACHT. *St. John's Passion*	Bach	Low
OFT HAVE I SEEN (Villanelle)	Dell'Acqua	H.
I ATTEMPT FROM LOVE'S SICKNESS TO FLY	Purcell	H.
NYMPHS AND SHEPHERDS	Purcell	H. M.
TIME O' DAY	Scott	M.
JOY	Gaul	H.
SWEET PHYLLIS	Strickland	H.
WOULD YOU GAIN THE TENDER CREATURE	Handel	H.
SONG OF SPRING	Stickles	M.
SPANISH LOVE-SONG	Kountz	H. M.
PHYLLIS HAS SUCH CHARMING GRACES	Old English	H. L.
SHEPHERD, THY DEMEANOR VARY	Old English	H. L.
THE MAIDEN'S WISH	Chopin	H. L.
GOD'S EXAMPLE THUS TO FOLLOW	Bach	Alto
COME, VISIT YE GLOWING	Bach	Sop.
WHY SO PALE AND WAN?	Dunn	H.
PASTORALE	Veracini	H. M.
TALES FROM THE VIENNA FOREST	J. Strauss	H.
AS MOTH AT EVEN	Handel	H.
TARANTELLA	Panofka	H.
NONE HE LOVES BUT ME (Swiss echo song)	Eckert	H. M.
SING, SMILE, SLUMBER	Gounod	H. L.
TWO ROSES	Gilberté	H. M. L.
ECSTASY	Rogers	H.
GLADLY WILL I, ALL RESIGNING. *St. Matthew's Passion*	Bach	Bass

CHAPTER XII

TONE- AND PHRASE-CONTROL (DYNAMICS)

The power to increase or diminish a tone at will makes it possible for the singer to be spontaneous in the expression of his emotions. *The swelling and the decreasing of a tone or phrase, governed by artistic law, expresses emotional values.* Without this there can be no true expression. When emotion swells up from the soul, the voice must respond to it in a tone-wave, and as the emotion spends itself, the tone must diminish until it fades away. This is emotion made audible. The more spontaneous and unconscious it is, the more ideally perfect the expression.

The skill of singing softly or in full voice at will requires the free vibrations of the vocal mechanism, deeply controlled breath, and the utilization of all the resonators. It is not achieved by muscular pressure on the throat or nasal cavities. Neither is it due to the opening or closing of the vowel mold. It is not the effect of any local condition. The complete instrument must be used if the fortissimo tone is to have the smooth, velvety, mellow quality of the pianissimo, and if the pianissimo is to have the full value, richness, and carrying power of the fortissimo. We do not recognize two ways of singing, one for soft and the other for loud tones. Both small and large tones call for a similar position of the complete instrument. The tone is then universal—one in quality, differing only in quantity and intensity. This position is attained as the frame—*i. e.*, body, resonators, and vowel-mold—grow strong enough to hold open and never collapse, allowing the breath constantly to serve the tone.

Strong muscles of the body, upper-, lower- and middle-chest, keep all pressure from the throat, and the breath set free from the lowest regions upward, will result, according to the amount, in more or less full vibrations of the vocal bands. The vibrations are amplified by the overtones of the resonators.

It is advisable to begin the day's practice *mezza voce.* Singing softly takes all undue pressure from the vocal mechanism. The finer, more sensitive muscles are permitted to come into play, and, as a result of the complete relaxation of interfering muscles, they grow strong and useful. The pianissimo tone must be spontaneous to be effective. The freedom of the throat must be supported by the active and energetic diaphragm. Something *must work* to give vitality and impetus to the tone. Throwing the work where it belongs, on the strong, large muscles of the lower trunk, the tone will be full of the energy of quietness.

Releasing a larger amount of breath, focused in the vowel-mold, gives full volume to the tone. This, also, should be practiced every day so that strength may develop rightly. Voice cannot be forced or driven. It must be enticed and patiently coaxed. No student ever starts suddenly to sing with vocal power, for that is always the outgrowth of continuous vocal activity. It is the use of the voice that develops the voice. Balance will be kept if the student sings firmly and frankly, with the full power he has at the time, as well as softly. Lyric songs, together with dramatic ones, should be included in the repertory, for the one type is the complement of the other. The lyric song will prevent the ruin of the so-called "howling" singer, and just "pretty" singing becomes more truthful when dramatic qualities are cultivated. The one will always aid the other.

A singing tone is one that is able to expand and lend itself to all moods, grave or gay. Intelligently controlled breathing expands and diminishes the tone. All parts must work together flexibly, firmly, easily and freely. When thought is directed to swelling the tone, the larger amount of breath set free liberates the voice to the fulfillment of vocal power. The singer gradually becomes unconscious of his mechanism, and is primarily concerned with pitching, swelling, and diminishing the tone. In the attack for sound, the muscles, automatically regulating the out-pouring breath, will give gently, and a small amount of breath will float a soft tone. As he *wills* a crescendo, a greater quantity of breath is given up to the vocal bands, now strong enough to stand the increased weight. As he *wills* a decrescendo, the eagerness of the breath is gradually arrested, the outward pressure growing more and more gentle until the sound spins softly and finally completely fades away. The adjustment of the give and take of weight must be so gradual that the bands respond easily, without a flicker. Instantly ready to inhale again, with elastic rebound, he takes an enormous breath without disturbing the set of his instrument, or without crowding the tone-producing mechanism. *Shading of tone and phrase enables the singer to control the dynamics of music—to put weight and accent into tone or phrase that will give his singing definite form and full expression.*

Be able to hum gently and very clearly, on a given pitch, three short periods. If preceded by mi, mi, mi, sung softly, you will be sure the cavities are all open. Allow no pushing of breath on the vibrator. "Pushing" may be avoided, if the chest is kept open to quiet the flow of air before it acts on the vibrator.

Be able to move this soft hum from one tone to another.

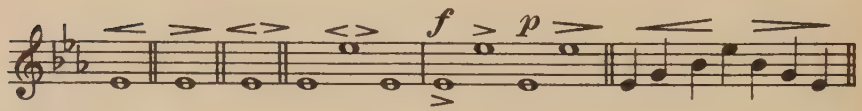
Be able to use the same soft tone by opening the lips and forming each vowel.

Be able to begin with this soft tone and swell to fortissimo during a period of twenty seconds.

Be able to begin a tone fortissimo, and diminish it to a spinning tone during a period of twenty seconds.

Be able to swell and diminish a tone on each vowel during twenty seconds.

Exercises That May Be Used in All Keys Throughout the Range of the Voice



NACHT UND TRÄUME — Schubert

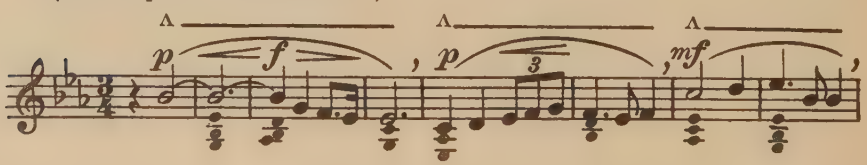
Shade the phrases in this case. Keep the same open position of the flexible instrument and the unchanged focal point of the vowel, so that your tone may remain the same in quality although shading in quantity.

LARGO (*Xerxes*) — Handel

Practice the shading in the case here given until the control allows the response to be spontaneous and unconscious.

Use the mid-middle position of the tongue, ʌ as in us.

(See Chapter XIV, on Vowels.)



LOVE ME OR NOT Secchi

When a phrase ends on a strong beat it is sometimes said to have a *masculine* ending. When it ends on the weak beat it is said to have a *feminine* ending.

Feminine endings predominate in the case of this passage. After the dynamics of the beat, the weight of which is in proportion to the color of your entire phrase, let the tone taper as it ends the phrase on the weak beat.

Return to the previous exercises, paying special attention to the masculine and feminine endings.

LULLABY Gretchaninoff

This case presents the practical use of the pianissimo tone. Sing the passage softly from beginning to end. Let your dynamics be in proportion to that soft shade. Only a free throat will produce a clear, easy, pianissimo tone, and that tone, although soft, must have fullness of balanced resonance, depth of support and point of focus.

ORIENTAL CHANT Moussorgsky

On rapid passages as well, be able to increase and decrease the tone at will. It proves your ability to support a tone and control the volume, while keeping the throat so free that it can make rapid adjustments.

SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *TONE* AND *PHRASE CONTROL* (*Dynamics*)

Casta diva	Bellini	H.
Sento nel cor (My heart doth languish). *Norma*	Scarlatti	M.
Lasciatemi morire	Monteverdi	M.
Celeste Aïda. *Aïda*	Verdi	Ten. M. L.
Battitori di Grano	Sadero	H.
Povero Core	Respighi	H.
Mattinata	Respighi	H.
Scena, Canzone ed Ave Maria. *Otello*	Verdi	Sop.
Madonna Renzuola	Donaudy	M.
Les Galantes	Hahn	H. M.
Green	Fauré	H. M.
Phidylé	Duparc	H. M.
La Chanson de l'alouette	Lalo	H.
Le Nil	Leroux	H. M. L.
Recit. et Air de Lia. *L'enfant Prodigue*	Debussy	H. M.
Chanson triste	Duparc	H. L.
Le Manoir de Rosemond (Rosemond's Manor)	Duparc	H. M.
Depuis le Jour. *Louise*	Charpentier	Sop. M.
Die Nacht (Night)	Strauss (R.)	H. L.
Traum durch die Dämmerung	Strauss (R.)	H. L.
Gebet der Elisabeth. *Tannhäuser*	Wagner	Sop.
Nun Wand're, Maria (Come, Mary)	Wolf	H. L.
Du bist die Ruh'	Schubert	H. L.
Heimliche Aufforderung	Strauss	H. L.
Schlafe, meine Liebster. *Weinachts Oratorium*	Bach	L.
Song of the Volga Boatmen (Russian Air)	Harmonized by Deis	L.
A Spirit Flower	Campbell-Tipton	H. L. M.
The Sleep That Flits on Baby's Eyes	Carpenter	M.
Thistle-Down	Beecher	H.
O Sleep, Why Dost Thou Leave Me? *Semele*	Handel	Sop.
Wings of Night	Watts	H. L.
Song of the Palanquin-Bearers	Shaw	H. L.
Angels Ever Bright and Fair. *Theodora*	Handel	H.
Aylia, the Dancer of Kashmir	Silberta	L.
My Native Land	Gretchaninoff	M.
Hills	La Forge	H. L.
Morning Serenade	Edwards	H. L.
The Moon Drops Low (Indian Melody)	Cadman	H. L.
What is a Song?	Curran	H. L.
Light, My Light	Carpenter	M.
Isle of Beauty	Watts	M.
Shadowings	Milligan	M.
Green River	Carpenter	M.
Wind and Lyre	Rogers	M.
My Delight	Chopin	H. L.
Ships That Pass in the Night	Stephenson	H. L.
You Are the Evening Cloud	Horsman	H. L.
The Heron	Crews	H. M.

CHAPTER XIII

VOCAL ORNAMENTS: TRILLS AND EMBELLISHMENTS

The trill is the rapid, alternate execution of two notes separated by an interval of a semi-tone, a whole tone, or a third. It begins with the auxiliary note and often opens slowly, taking on speed gradually, with no accents. Each note must possess the same power, resonance, length, vowel clarity, and quality of tone as the others, and satisfy to the fullest extent the sense of proportion. Perfection depends upon a perfect balance, in all respects, of the notes employed.

With a view to the cultivation of this element, *it is necessary to practice the notes of a trill very slowly and evenly at first.* This is invaluable for the development of tone-production. It affords the practical proof of a throat so free that the voice attains that flexibility which permits it to move smoothly and fluently, either rapidly or slowly, over the succession of notes. Progression in speed and change of vowel-form must only be attempted so long as perfect balance is preserved, until the oscillation becomes so rapid as almost to conceal vocal process.

Let me here remind the student that with every enlargement of the capacity and flexibility of the upper chest opportunity is given the throat to enlarge and loosen. This gives greater freedom to the mechanism and thus allows it to "shake" from one pitch to another without interference, while breath-support from the lower trunk and its effect on the resonator is firmly maintained. It permits these two extremes to have near and intimate relationship, which the open, loose throat promotes, while the close, cordial connection, with the vowel-tone neither pushed nor crowded, enables one to "feel" the right balance and produce clear tone.

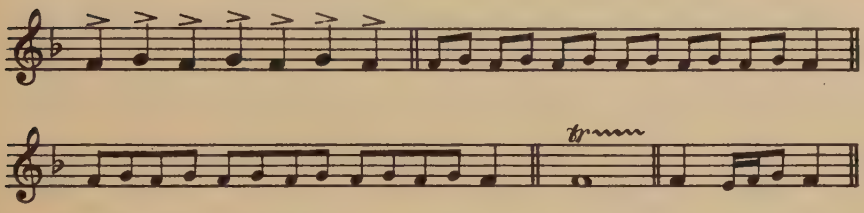
Embellishments conform to the same rules for development as the trill, *i. e.*—slow, careful work at first, balance of length of notes and resonance, with an unchanged vowel-form. The appoggiatura, the simplest of all embellishments, is a passing-note foreign to the harmony. The voice slightly leans on the passing-note, which indicates that the dissonant is intended. Its length is deducted from the succeeding melody-note, that is, in duple time it takes half the value indicated, and in triple time about two-thirds. The duration may vary with the character of the phrase. The appoggiatura-note enters on the beat, has the accent, and may represent any interval.

The acciaccatura (grace-note) is a quick little passing-note which precedes, by a semi-tone or a tone, a longer note. Its character is evanescent, and, therefore, must be clearly, though delicately suggested.

The mordent presents a group of two or three rapid little notes preceding a longer melody-note by a semi-tone or a full tone. Practiced slowly at first, it must be finally executed with a lightness and facility that realizes the perfection of easy grace. The first note must be delicately "felt"—that is, given with not quite what is generally accepted as accent or pressure, but with a suspicion of both, without disturbing the uniform flow.

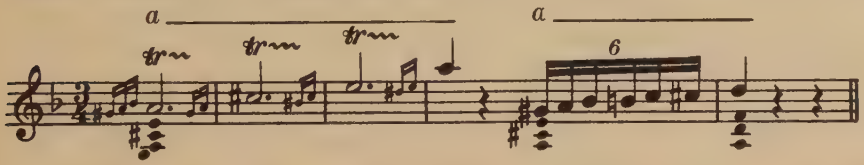
The "Turn" is a group of notes that literally turns around the note that has been sung, and uses the latter part of the time-value of the note. The status of an artist often depends on the grace and style with which a turn is executed.

Exercises That May Be Sung in All Keys Throughout the Range of the Voice



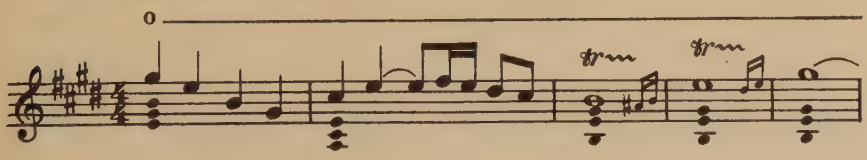
LES FILLES DE CADIX — Delibes

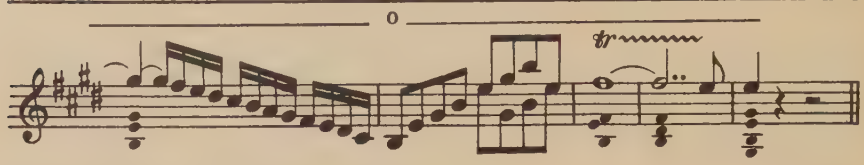
Practice the alternate notes of the trill slowly at first, so that each tone may possess the same power, resonance, length and vowel clarity.



ARIE DER SUSANNE (*Marriage of Figaro*) — Mozart

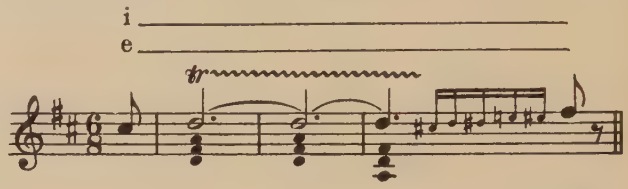
Give freedom to the vocal mechanism while maintaining the effect of the breath support on the resonance cavities. Cultivate the "light touch" in all rapid singing of notes.





AIR DE LEILA (*Pêcheurs de Perles*) Bizet

While trilling, lean gently and firmly on the focal point of the vowel—do not push nor crowd the tone nor any part of the instrument.



JEWEL SONG (*Faust*) Gounod

Keep a perfect balance of the two notes of the trill so that you may satisfy to the fullest extent a sense of proper proportion.

WHO MAY ABIDE THE DAY OF HIS COMING (*Messiah*) Handel

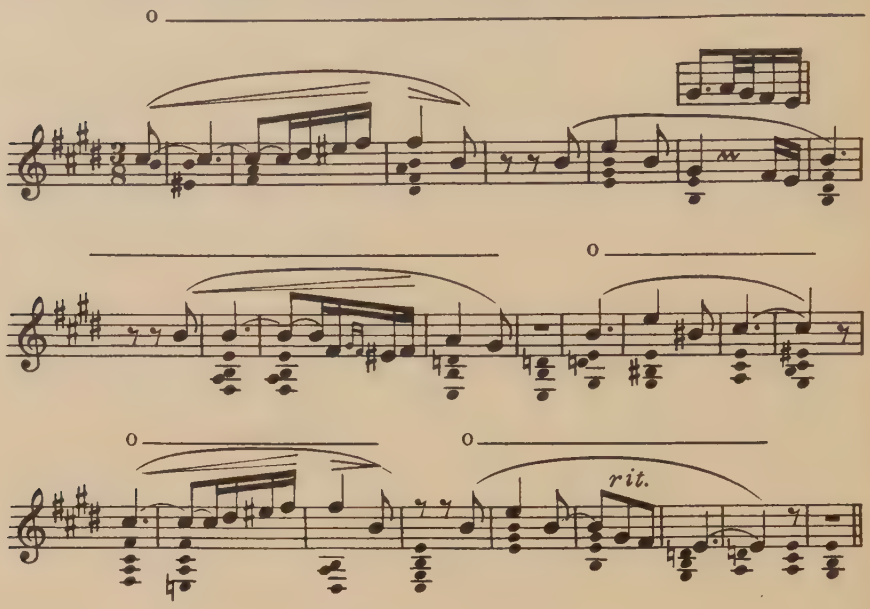
Flexibility is possible and necessary for the male voice as well as the female. Sing this exercise in short phrases until you have acquired strength, clarity and flexibility.

LO! HERE THE GENTLE LARK **Bishop**

Practice the trill in this case until it has brilliance, resonance and perfect proportions. It affords the exercise which proves that the breath-support is connected with the resonators, while allowing the throat to have the freedom necessary to make its own adjustments.

MONDNACHT (*Moonlight*) **Schumann**

Style, musical sense and individual good taste are developed by such an exercise as the case presented here. The sustained quality of voice must be maintained during the light, gracious touch of the embellishments.



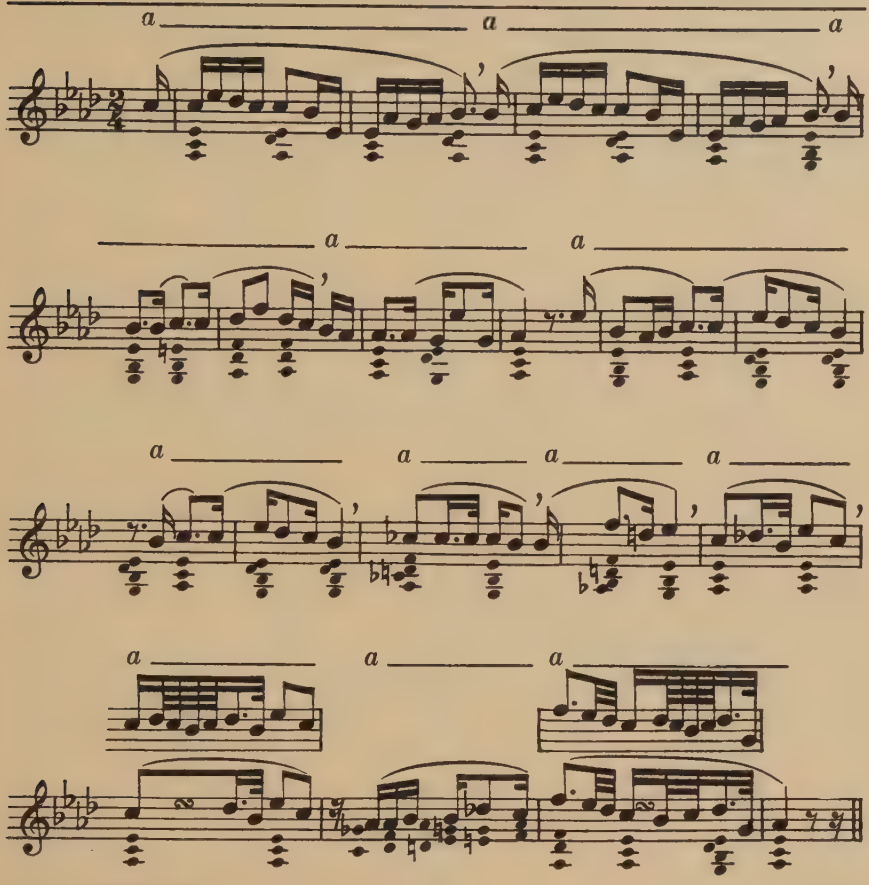
WALDESGESPRÄCH (*A Woodland Dialogue*) Schumann

Give easy grace to the mordent, with a slight accent on the first note, yet without breaking the flow of tone.

FRÜHLINGSGLAUBE (*Faith in Spring*) Schubert

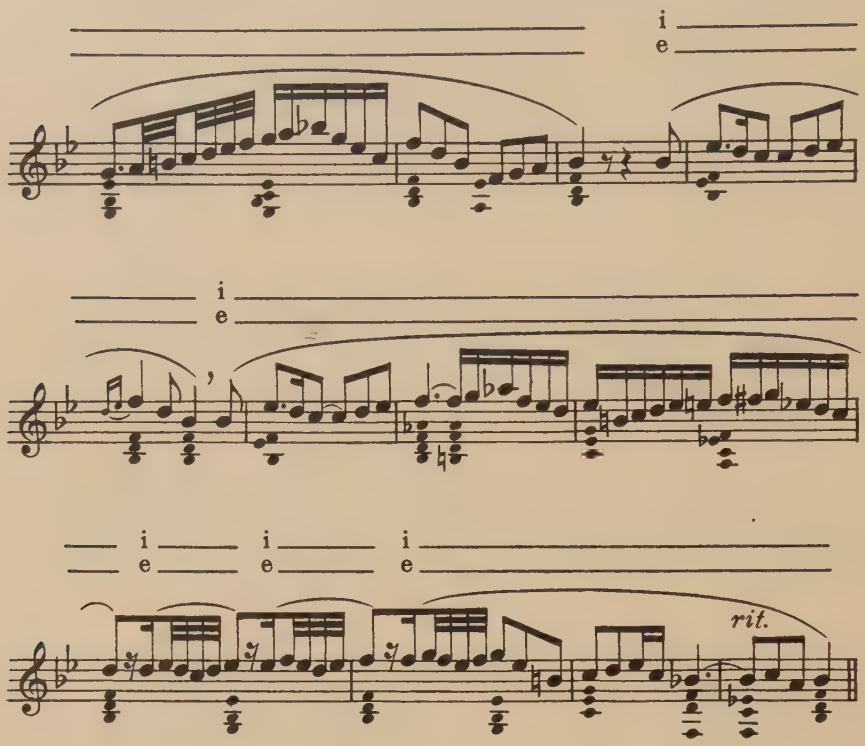
Execute the "turns" in this case with distinctive grace and smooth fluency. This group of notes turns around the preceding note and uses part of its time value. There should be a slight pressure on the upper note.

This problem also presents the case of tied notes. The balance of pressure must be on the first of the two notes, with a delicate "over-touch" on the second.



WITH VERDURE CLAD (*The Creation*) **Haydn**

Practice the turn and the acciaccatura slowly at first, and then execute them lightly and delicately. Give a slight pressure to the first note to give the phrase character and to show that the dissonance was intended.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SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *TRILLS* AND *EMBELLISHMENTS* AND *VOCAL ORNAMENTS*

CHI VUOL COMPRAR LA BELLA	Canandrina	M.
SEI MIEI SOSPIRI	Stradella	M.
A SERPINA PENSERETE (You will think). *Serva Padrona*	Pergolesi	M.
PUR DICESTI (Mouth so charmful)	Lotti	H. M. M. L.
ARIA DE POLISSENA. *Radamisto*	Handel-Bibb	H. M.
SE BEL RIO (When the murmuring)	Rontani	M.
PER LA GLORIA (For the love)	Buononcini	M.
CARO NOME. *Rigoletto*	Verdi	Sop.
AH, NON CREDEA. *Sonnambula*	Bellini	H.
CANZONE DEI CARRETTIERI	Sadero	M.
GONDOLIERA VENEZIANA	Sadero	M.
ARDON GL'INCENSI. *Lucia di Lammermoor*	Donizetti	Sop.
FINGO PER MIO DILETTO	Old Italian-Viardot	H. L.
VIEILLE CHANSON (In the Woods)	Bizet	H. M.
PASTORALE (Giving and taking)	Bizet	H. L.
AU PRINTEMPS (To spring)	Gounod	H.
CHANSON DE LA MARIEE (Wake up, my dear)	Ravel	M.
OÙ VA LA JEUNE INDOUE. *Lakmé*	Delibes	H. M.
L'OISEAU BLEU	Decreus	H.
LITANEI	Schubert	H. L.
IM ABENDROT	Schubert	H. L.
BLEIBT BEI UNS	Bach	L.
GRUSISCHES LIED (Georgian song)	Pomasansk	H. L.
CHERRY RIPE	Horn	H.
'TIS WHEN TO SLEEP	Bishop	H.
THE WINDS IN THE SOUTH	Scott	H. M.
ORIENTALE (Fair goes the dancing)	M. Bauer	H. L.
THE WIND-FLOWERS	Josten	H. L.
DUTCH SERENADE	De Lang-Bos	H. L.
CARMENA (Waltz song)	Lane-Wilson	H.
ONE SUMMER NIGHT	Grieg	H. L.
THE PRINCESS	Grieg	H. L.
THE BLUE DANUBE	Strauss-Liebling	H.
ECHO SONG	Bishop	H.
GAILY CHANT THE SUMMER BIRDS	De Pinna	H.
A WEE BUTTERFLY	Zucca	H.
SONG, JEST, PERFUME AND DANCES	Gounod	H.
SÉRÉNADE	Pierné	H.
PRETTY MOCKING-BIRD	Bishop-La Forge	H.
THE LARK'S SONG	von Wohlfarth-Grille	H.
DAMON	Stange	H.
HIDDEN LOVE	Grieg	H. L.
GOOD-MORNING	Grieg	H. L.

CHAPTER XIV

VOWELS

One of the major resonance cavities is the mouth or vowel chamber. As the shape and form of this cavity changes with each vowel, it is essential that the singer should thoroughly understand the underlying principles governing these forms, in order that he may improve his tone and his pronunciation. It is an art that may well be given separate attention until right habits are formed and all movements become unconscious. Every tone must pass through the vowel cavity and that is why *tone and vowel are one.*

Only on vowels will the tones ring out with a clear, beautiful, bell-like quality. To purify the center of the vowel is to purify the center of the tone. If your tone is not good look to your vowel-form and free it from the burden of unnecessary weight and tension. Removing all interference and obstruction will lift it to its own perfect shape, and this in turn will release the tone.

The first requisite to the student of singing is an even color of voice through his range. This is dependent upon the definite, sustained form of the vowel, as well as on right breathing and balanced resonators. You will find the mirror of great assistance. Any instrument other than the voice can be seen directly, but this instrument is seen only by reflection. Sight, in addition to hearing and feeling, is essential. When the jaw hangs loosely open, the mirror should reflect a well-rounded mouth, and a tongue, lying as if it had been poured liquid into the mouth. The muscles which control the tongue as it molds the vowel forms, spring from the front wall of the jaw, the fibers spreading upward and outward like an open fan. These inner muscles are governed by thought and their delicate, firm movements should in no way involve the outer muscles which, in turn would interfere with the vibrating mechanism.

The organs of articulation, able to operate independently by this time, lend themselves responsively to the image of the vowel—first mental—by molding it into form with firm, though plastic, muscles. Into this mold the breath pours the golden tone. A perfect concept, it remains unchanged through the duration of the note-value not anticipating the next vowel, neither cramped nor pinched, and not interfering with the open, loose vocal mechanism. So expansively formed is it by the muscles of the front half of the tongue, and so securely focused back of the upper teeth, that the full gamut of overtones rings out from the beginning to the end of the tone, of the phrase, and of the range.

Keeping all the channels open, imagine you are *leaning* firmly into the vowel-mold. Lift the vowel-tone from the throat mechanism and put it forward into the strong muscles of the lips and the tip of the tongue. This means thinking of two things at the same time—firm vowel form and open channels back of that form.

Sing "on the wind"—that is, let the breath carry the tone into this form. The open body, of course, will give plastically to the end of the phrase, but it should be held as open as your strength permits. To-morrow it will be stronger. To-day you must balance between using the strength which you have, keeping open and the "giving" to the tone.

Having purified and unified the vowel and tone, the student is now free to develop color-values as thought and feeling dictate. This subject is more fully handled in succeeding chapters. Here, however, I wish to point out that color may be consciously given a tone by the form of the vowel. It is chiefly in the vowel-mold, secondarily in the consonants, breath, and resonators—now under control—that we are able to express the emotional thought which seeks an outlet from the realm of mind in utterance. The character of emotion you wish to portray is imaged forth by straightforward singing of vowels conceived in sincere thought, and colored by modulations varied in every conceivable manner.

Be able to sing a scale or arpeggio on any cardinal vowel, and let it be representative of joy, sorrow, hatred, love, longing, whimsical humor, dignity, religious fervor, light fantasy, or dynamic passion, with right thinking expressed in right breathing, adjustment of resonators, and steadfast holding to proper vowel concepts. This must be done without interfering with the vocal mechanism.

The International Phonetic Association has evolved a simple system of symbols which it is convinced may be applied to every language, each symbol designating a sound wherever it appears. I have used these symbols because I am persuaded they simplify the work for teacher and student in the exercises presented in this book. In the four languages demanded of the singer to-day, there are vowel-forms and sounds that are practically identical. In fact, the sounds and molds are so near alike that it is not necessary for a singer to learn a language to sing it acceptably.

Those who learn the languages will find outstanding characteristics of vowel and consonant in each. In the French language, for example, the vowel-mold is more closed, even more forward, than elsewhere, and the consonants shorter and crisper, instantly released into a vowel. In the Italian language, the vowel is more

round and open, and the consonants are frequently doubled, each receiving its full value. In German the vowels are similar to those in English, and the consonants are often lingered upon to give word its full expression. Although each language has its peculiarities, I believe the beginner will find a sure foundation when he bases his studies on the phonetic sounds presented by the International Phonetic System.

The basic symbols for the vowel-sounds and their respective tongue-positions are:

Front

1. i as in b*e*, high front tongue
2. ɪ as in h*i*t, high front wide tongue
3. e as in l*a*dy, mid front tongue
4. æ as in *a*nnual, low front tongue
5. a as in l*a* (French) t*i*me (English diphthong) low front wide tongue

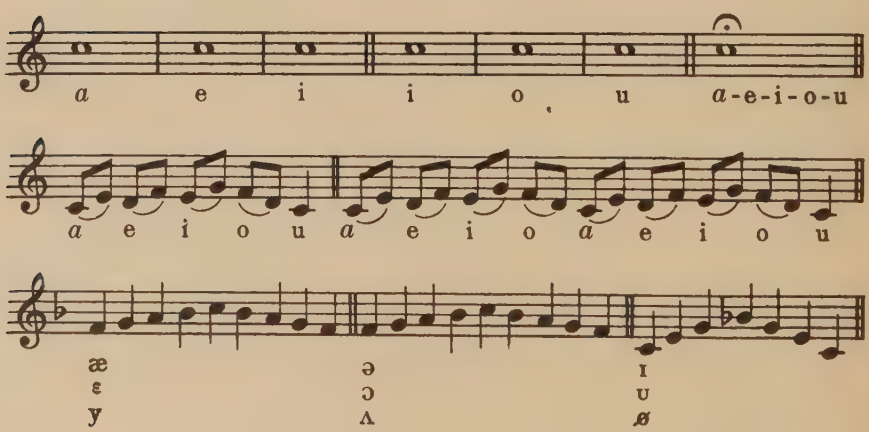
Middle

6. ɛ as in w*e*nt, high middle tongue
7. ə as in h*e*r, j*e* (French) high middle with slight lip modulation
8. ʌ as in *u*s, mid-middle tongue
9. *a* as in *a*sk, low middle tongue

Back

10. u as in gl*oo*m, high back with lip modulation
11. ʊ as in g*oo*d, high back wide with lip modulation
12. o as in tôt (French) mid back with lip modulation
13. ɔ as in *au*ght, low back, with lip modulation

14. y as in fr*üh* (German) r*ue* (French) high front tongue with lip modulation
15. ø as in bl*eu* (French) Höhle (German) mid-front with lip modulation



All vowel-forms are placed far forward under the hard palate, some so high as to produce naturally the feeling of resonance in the upper jaw. The terms "middle" and "back" are merely relative. High front means that the sides of the tongue are up to the eye-teeth on either side. The middle position is immediately behind that, and the back immediately behind the middle. The front half of the tongue only is used, reducing, so far as possible, its movements and releasing the back half entirely. Whatever the movements of the sides of the tongue may be in the mechanical formation of the vowel-molds, the tip remains a comfortable support, at the lower front teeth. It only leaves this position for such consonants as *d*, *t*, *l*, *n*, *r*, *s* and *th*.

"Diphthong" literally means two sounds. When the vowel sounds are so pronounced that they form only one syllable, as in "light" and "town," they are said to form a diphthong. Attention must be given to each of the two sounds of the diphthong, that each may have its distinct form and grace. After practicing each slowly, hold the first one four beats and give the last one the value of a consonant. The latter is often called a "vanishing sound," but it must have its perfect grace, although short in duration.

DIPHTHONGS

Tongue Positions

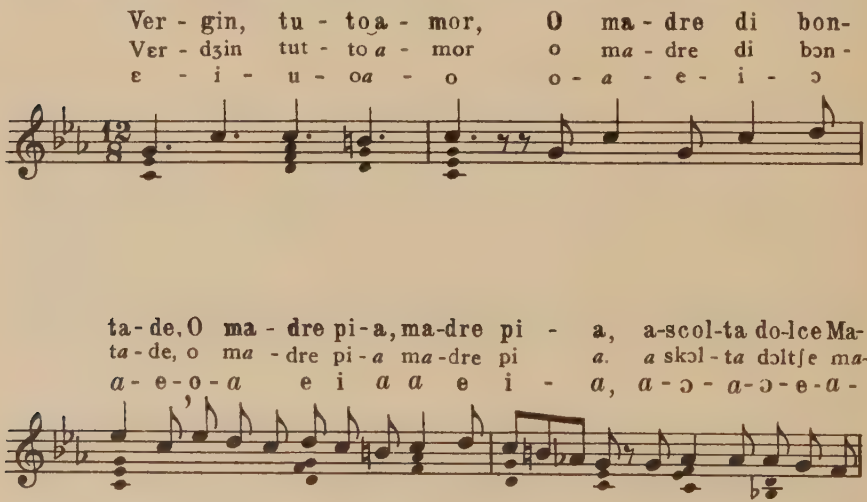
eɪ	day,	3–2
aɪ	sky,	5–2
ɔɪ	boy,	13–2
*a*ʊ	bough,	9–11
oʊ	go,	12–11
ɪə	ear,	2–7
ɛə	air,	6–7
ɔə	more,	13–7
ʊə	poor,	11–7

Be able to hold the vowel of the following words for four beats; bird, word, heard, world, earth. Properly forming the vowel, ə, as in *je*, *ne*, in French, omit the *r*. This purifies the tone and removes the trill, which is clumsy in this position. The *r* is only trilled when it is immediately followed by a pronounced vowel.

The following exercises, practiced on the song examples which succeed them, aim to give you balance between the complete relaxation and the firm strength of the organs of speech. What is at first awkward will grow into excellence of speech and of tone.

VERGIN TUTTO AMOR — Durante

Sing each phrase, using the vowels only. Sustain a pure, clear tonal line while smoothly merging vowel into vowel. Think each form so clearly that you have definite contrast as you move from one vowel to the next.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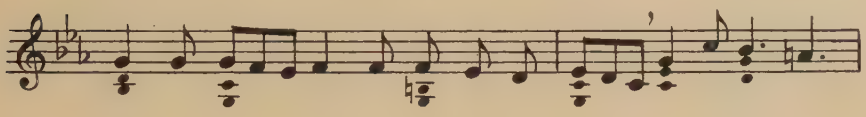
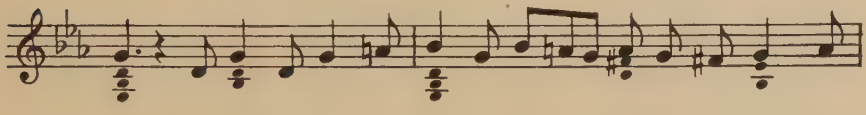
ɛ - i - u - oa - o o - a - e - i - ɔ
ta - de, O ma - dre pi - a, ma-dre pi - a, a-scol-ta do-lce Ma-
ta - de, o ma - dre pi - a ma-dre pi a. a skɔl - ta dɔltʃe ma-
a - e - o - a e i a a e i - a, a - ɔ - a - ɔ - e - a -

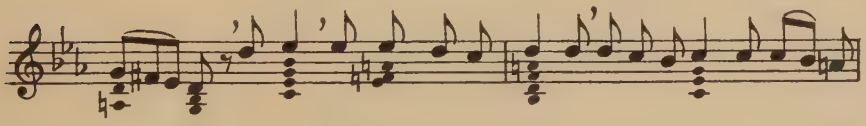
ri - a, la vo - ce del pec - ca - tor, del pec - ca -
ri - *a*, l*a* vo - ce del pɛc - c*a* - tor, dɛl pɛc - c*a* -
i *a* *a* o - e - ɛ - ɛ - *a* - o ɛ ɛ *a*



tor. Il pian-to suo ti muo-va_giun - - ga-no_a tei suo la-
tor il pi*a*n - to suo ti muo - v*a*, dʒiun - g*a* - no*a* te i suo l*a*-
o i - i*a* - o - uo - i uo - *a* - iu - *a* o*a* ei - uo - *a* -



men - ti, suo duol suoi tris-ti ac - cen-ti sen-ti pie-to-so quel tuo
mɛn - ti, suo duol suoi tris - ti *a*c - tʃɛn ti sɛn - ti pie-to - zo kuɛl tuo
ɛ —— i uo uo uoi ɪ - i *a* - ɛ - i ɛ - i ie - o - o uɛ uo



cor, pie-to - so, pie-to - so, pie-to - so quel tuo
cor, pie-to - zo, pie-to - zo, pie-to - zo kuɛl tuo
o, ie - o —— o ie - o —— o ie - o o uɛ uo -

cor, quel tuo cor. O Ma-dre di bon-ta-de, Ver-gin tu-o_a-
cor. kuɛl tuo cor o M*a* - dre di bɔn - t*a* - de Vɛr - dʒin tut-to*a*
o uɛ - uo - o o *a* - e i - ɔ - *a* - e ɛ - i u - o*a*

mor, O Ma - dre di bon ta - de, O Ver-gin tu - ɑa -
mor, o Ma - dre di bɔn - ta - de o Vɛr - dʒin tut - to a -
o o a - e i ɔ - a - e o ɛ - ɪ u - o a
mor, Ver-gin tu - ɑa - mor, a - mor.
mor, Vɛr-dʒin tut - to a mor, a mor.
o ɛ - i u - o a - o a - o

Translation: Virgin, fount of love,
Dear Mother, thou of mercy, whose heart was riven.
O hearken, Queen of Heaven, to a sinner's cry.
Let kind compassion move thee,
In mercy hear her sad lamenting,
Her mournful moan ascending
Unto thy throne of grace on high,
O Mother, thou of mercy,
Virgin, fount of love.

LES BERCEAUX (*The Cradles*) Fauré

Keep an even resonance as you pass from one vowel to the next, from the beginning to the end of the phrase. The nasalized vowels, peculiar to the French language, are marked thus, ã, ẽ, etc. When singing these vowels, allow a larger stream of breath to pass through the head cavities than usual, but do not allow the vowel to "stick" in the nose. The air waves should pass forward, over this path, and out, into the vowel-form.

In the French language the vowel is more closed and very far forward.

Et ce jour là les grands vais-seaux,
e sə ʒur - la lɛ grã vɛ - so
e ə - u a ɛ ã ɛ - o
Fuy-ant le port qui di - mi - nu - e, Sent-ent leur mas-
fyi - jã lə pɔr ki di - mi - ny - ə sã tə lər ma
yi jã ə ɔ i i - i - y - ə ã ə ə a

Translation: Then, as the vessels cleave the foam,
Sinking the port below the ocean,
Beckoning dreams, staying their motion,
Point back to the cradles at home.

DU BIST WIE EINE BLUME (*Oh Thou Art Like a Flower*) Schumann

On the color of the vowel depends the color of the word. After practicing this exercise and establishing the free, even flow of the vowel-tone, color the vowel to fit the meaning of the word. Never allow any interference with the vibrator, the vocal mechanism.

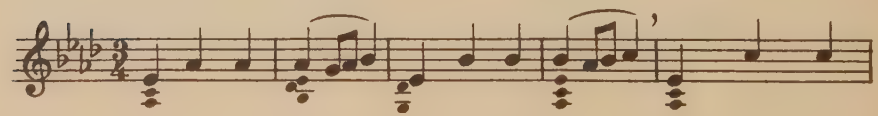
schleicht mir ins Herz hin - ein. Mir ist — als ob ich die
ʃlaɪçt mir ɪns Herts hɪn - aɪn mir ɪst — als ɔp iç di
Hän-de aufs Haupt dir le-gen sollt', Be-tend dass Gott dich er-
hen - də aufs haupt dir le - gən zɔlt be - tənt das gɔt dɪç ɛr-
hal - te so rein und schön und hold.
hal - tə zo raɪn ʊnt ʃøn ʊnt hɔlt.

Translation: O thou art like a flower,
So gentle, pure and fair,
I gaze on thee and sadness
Steals o'er me unaware.
I fain would lay, in blessing,
My hands upon thy brow,
Praying that God may e'er keep thee,
As pure and fair as now.

WHEN LOVE IS KIND Old English

Purify the center of the vowel and you will purify your tone. Deep breath-control aids you in this. In English, where many of the vowels are diphthongs, this problem needs careful thought and practice. Keep the first part of the diphthong unchanged throughout the duration of the given time-value, and let the second part, called the "vanishing sound," have the value of a consonant. The vanishing sound is short but very pure and free.

1. When love is kind, Cheer-ful and free, Love's sure to
2. If love can sigh For one a - lone Well pleased am
3. Love must, in short, Keep fond and true Through good re -



find Wel-come from me; But when love brings
a — ɪ ɛ ʌ ɔ i ʌ ɛ ʌ ɪ
I To be that one; But should I see
a — ɪ u i æ wʌ ʌ u aɪ i
port And e - vil too, Else here I swear
ɔ æ i ɪ u ɛ ɪə aɪ wɛ — ə
Heart-ache and pang, Tears and such things, Love may go hang.
ɑ eɪ æ æ iə æ ʌ ɪ ʌ eɪ oʊ æ
Love given to rove To two or three, Then Good-bye, Love.
ʌ ɪ u o — ʊ u u ɔ i ɛ ʊ aɪ ʌ
Young Love may go, For aught I care, To Je - ri - cho.
jʌ ʌ eɪ o — ʊ ɔ ɔ aɪ ɛə u ɛ i oʊ

SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *VOWELS*

Come raggio di sol	Caldara	M.
Lascia ch'io pianga. *Rinaldo*	Handel	H. L.
Mattino di luce (Quattro liriche)	Respighi	M.
Contrasto	Respighi	M.
Bella Porta di Rubini (Ruby Portal)	Falconieri	H. L.
Deh più a me non v'ascondete (Oh, those)	Buononcini	H. L.
A Morire (Ah, to perish)	Carissimi	H. L.
Beau Soir	Debussy	M.
Chère Nuit (Dearest Night)	Bachelet	H. L.
Les Cygnes	Hahn	H. L.
Chanson des cueilleuses de lentisques	Ravel	M.
Chansons Madécasses	Ravel	M.
Der Gärtner (The Gardener)	Wolf	H. L.
Meine Liebe ist grün (My Love is green)	Brahms	H. L.
Du Ring an meinem Finger	Schumann	H. L.
Gesang Weylas (Weyla's Song)	Wolf	H. L.
Gretchen am Spinnrade	Schubert	H. M.
Frühlingsnacht	Jensen	H. L.
Wie sollten wir geheim sie halten	R. Strauss	M.
Für Musik (For Music)	Franz	H. M.
Ungeduld	Schubert	H. L.
How Much I Love You	La Forge	H. L.
Wings	Johnson	H. L.
Constancy	Barnett	H. L.
Aedh Wishes for the Cloths of Heaven	Fogel	H. L.
In Cuba (Mexican air)	La Forge	H. L.
Early Spanish California Folk-Songs	Arr. by Ross	H. L.
From Out the Long Ago	Stratton	H. L.
The Heavy Hours (Early American)	Arr. by Endicott	H.
Kerless Love (Early American)	Arr. by Taylor	M.
The Danza	Chadwick	H. L.
Ay, Ay, Ay (Spanish)	Peraz-Freire	H.
Sunshine	Wolf	H. L.
Fields o' Ballyclair	Turner-Maley	H. L.
Pirate Dreams	Huerta	H. M. L.
A Christmas Carol (15th century)	Bax	H.
Lullaby	C. Scott	H. L.
The Player Queen	Carpenter	M.
Long Ago, Sweetheart Mine	MacDowell	L.
O In My Dreams	Chopin	H. M.
Ah Love, But a Day	Beach	H. L.
I'm Wearin' Awa', Jean	Foote	H. L.
Drink to Me Only With Thine Eyes	Old English	H. M. L.
Sally Roses	Bostelmann	H. L.
Sea-Shell	Engel	M.
Tell Me Not of a Lovely Lass	C. Scott	M.
Virgin's Slumber Song	Reger	H. L.
Sleep Song	La Forge	H. L.

CHAPTER XV

CONSONANTS

Just as the core of every word is the vowel, character, distinction and punctuation are given by the consonant. For this reason the pure vowels demand the full time-value of a note, while the consonants are crisp, exact and quickly enunciated. The consonants may be said to complete and fashion the word, giving it warmth, color and clarity. The student gives careful attention to the forming of consonants in order that he may bear his great part in beautifying the tone and expression.

The problem is to preserve the smooth flow of the vowel-tone and still make every word clean-cut. The vowel cavern must remain as undisturbed as possible to maintain an even balance of resonance. The tongue and lips, therefore, must do the forming and moving, and in order to secure delicacy of articulation without loss of precision, the motions must be made with extreme rapidity. These members are very awkward, weak and unruly at first, but gain strength and accuracy through thoughtful and persistent practice. Passing through the stage of effort, the actions of the muscles of the front half of the tongue and the lips, on the palate and on the teeth, will become as strong, agile, alert and delicate as the wings of a butterfly. In time, all movements will be automatic.

The power and density of vocal color is made both fluent and elegant by the right enunciation of consonants. When establishing the sweetness and the flowing beauty of the vowel-tone, the consonants must not be neglected. Consonants must never be slovenly or the singing will be uninteresting and mushy. On the other hand, over-pronunciation causes a needless muscular effort which interferes with the vocal instrument and obstructs the outpour of tone. Vowel-tone and consonant must not be sacrificed one for the other; rather should they assist each other.

Recognizing a balance of values, the vowel-tone should be glided off the consonant—never jerked off. In the same gentle way, the lightly regulated lips and tongue glide the vowel-tone into the consonant. The free vibrations of the voiced consonants keep the line of resonance of the vowel continuous, and the voiceless consonants pass so quickly and lightly that they can in no way disturb the vocal line. Voiced consonants, particularly when they are final, often need to be more or less sustained, in a humming style, creating the most expansive vibrations, in order that they may amplify the color of the word.

It is the correct handling of the consonants that brings the tone forward and aids the flow of the phrase. The vital expression of lips and tongue together vivifies the word and consequently the message of thought.

D—T—L—N. With the jaw dropped loosely from its hinge, these consonants are all formed by placing the tip of the tongue in the center of the bridge of the palate, immediately back of the upper teeth and regulating the pressure. This pressure must be firm in the tip muscles, but must involve neither the back of the tongue nor the throat. Releasing a slight pressure gives us *D* (voiced); an explosive release of greater breath-pressure gives us *T* (voiceless); allowing the tongue to linger in position gives us *L* (voiced); while the same lingering, allowing the breath to flow into the nasal cavities (voiced), results in *N*. Gliding from each one of these to the high front vowel position, *i*, or any other vowel-form, without moving the jaw, the tongue moves rapidly. Practice will bring agility and strength.

C—K—G. With the jaw dropped loosely, these consonants are formed by the gentle pressure of the tongue against the center of the hard palate, followed by instant release, without moving the jaw.

Ch—C—S. Here the jaw remains loose, but not dropped, and the tongue pressure is against the teeth, sufficiently light to allow the breath to flow through. The jaw drops as the consonants float into the vowel.

Th. The tongue placed between the teeth, loosely enough for breath to pass, forms the *th* in "teeth." Vocalizing with the same position forms the *th* in "thine."

B—P—M. Allowing the lips to close gently over a partially dropped jaw, and then releasing them forms *B* (voiced). The same position with an explosive release forms *P* (voiceless). The same position, allowing the lips to linger while vocalizing, gives *M* (voiced).

V—F. An under-lip pressure against the upper front teeth, so light that the passing breath may be vocalized, forms *V*. The same position with quick, explosive breath forms *F*.

R.—is trilled with the tip of the tongue against the forward part of the palate.

The vocalization of the consonants *V*, *L*, *M*, *N*, *R*, and *Z*, and sometimes *th*, must be achieved on the pitch of the vowel following, never above nor below it. Because of the great value of these vocalized consonants in coloring the word and giving warmth, delicacy, swiftness, and grace to the phrase, they deserve particular attention.

Powerful and declamatory singing—valuable in all forms of dramatic expression—depends on the charm of clear and distinct articulation. For this the consonants must be exact and glib. Using the notes of songs, I have combined the consonants with vowels in two of the exercises, feeling that full attention will be given individually to the technique of the problem because no meaning is involved.

Be able to drop the jaw—lips round and relaxed—to protrude the tongue as far as you comfortably can, and to widen and point the tip alternately.

Be able to do the same by pointing the tongue just back of the upper teeth and alternately widening it.

The phonetic sounds of nearly all the consonants are alike in Italian, French, German and English, and these symbols are just as they appear in the alphabet. They are b, d, f, g, h, k, l, m, n, p, r, s, t, u, w, z. Others are:

ʃ—ch as in tʃik—cheek
ʃ—sh as in ʃu—shoe
θ—th, voiceless as in θɪn—thin
ð—th, voiced as in ðaɪn—thine
ŋ—ng, voiced as in siŋ—sing
ʒ—s, voiced as in meʒ—measure
j—y as in jat—yacht
ʍ— wh as in ʍɪtʃ—which
ç—ch (German) as in dɪç—dich
x—ch (German) as in dɔx—doch
k—ch (Italian) as in ke—che

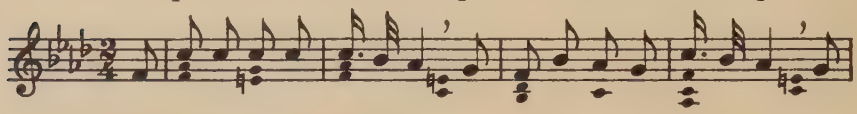
Tongue
Lip
di - i di - i di - i di - i
ti - i ti - ti ti - i ti - i
li - i li - li li - i li - i
ni - i ni - ni ni - i ni - i
mi - i mi - i mi - i mi - i
bi - i bi - i bi - i bi - i
pi - i pi - i pi - i pi - i
sɪ — ŋ — ɪ — ŋ — brɪ — ŋ — ɪ — ŋ
sing - ing bring - ing

SEN CORRE, L'AGNELLETTA Sarri

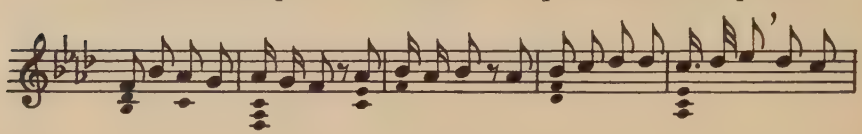
Articulate the consonants of this exercise with the tip of the tongue or lips. Right enunciation of these consonants will aid you to bring the tone forward. The muscles of articulation will strengthen with practice. They must in no way stop the flow of the phrase nor interfere with the vocal apparatus.

Glide the tone off the consonant smoothly and fluently.

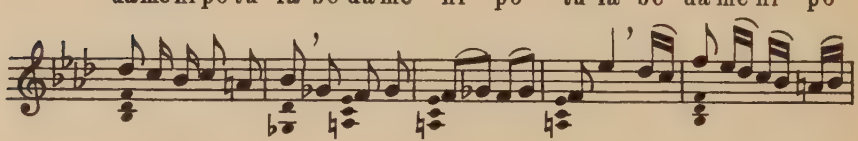
ni po tu la be da me ni po tu la be da me ni po tu



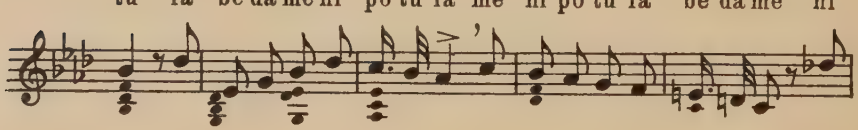
la be da me ni po tu ni be da me ni po tu la be me ni po la be



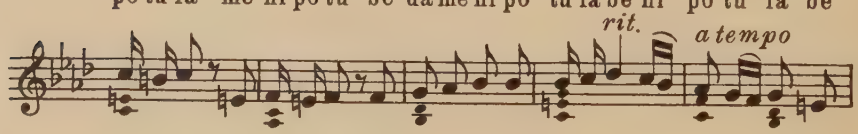
da me ni po tu la be da me ni po tu la be da me ni po



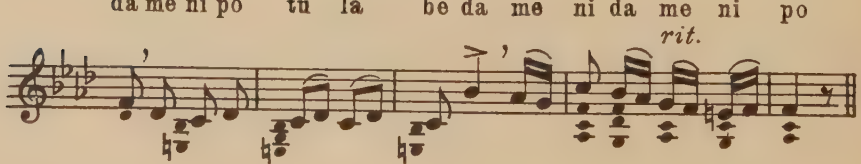
tu la be da me ni po tu la me ni po tu la be da me ni



po tu la me ni po tu be da me ni po tu la be ni po tu la be



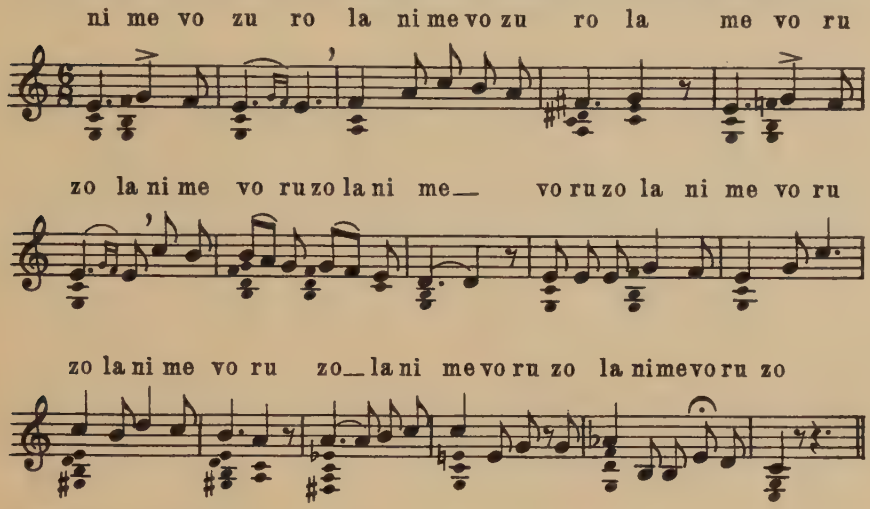
da me ni po tu la be da me ni da me ni po



O MIO FERNANDO (*La Favorita*) Donizetti

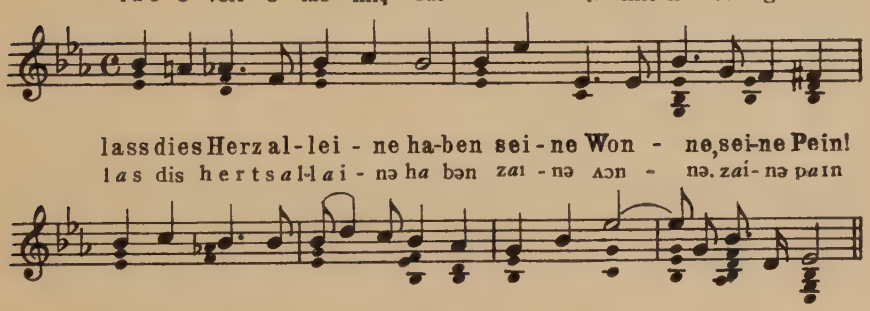
Sing this exercise slowly at first, vocalizing the consonants on the pitch of the following vowel.

Expand the vibrations of these voiced consonants in a humming style.


ni me vo zu ro la ni me vo zu ro la me vo ru
zo la ni me vo ru zo la ni me vo ru zo la ni me vo ru
zo la ni me vo ru zo la ni me vo ru zo la ni me vo ru zo

VERBORGENHEIT (*Secrecy*) Hugo Wolf

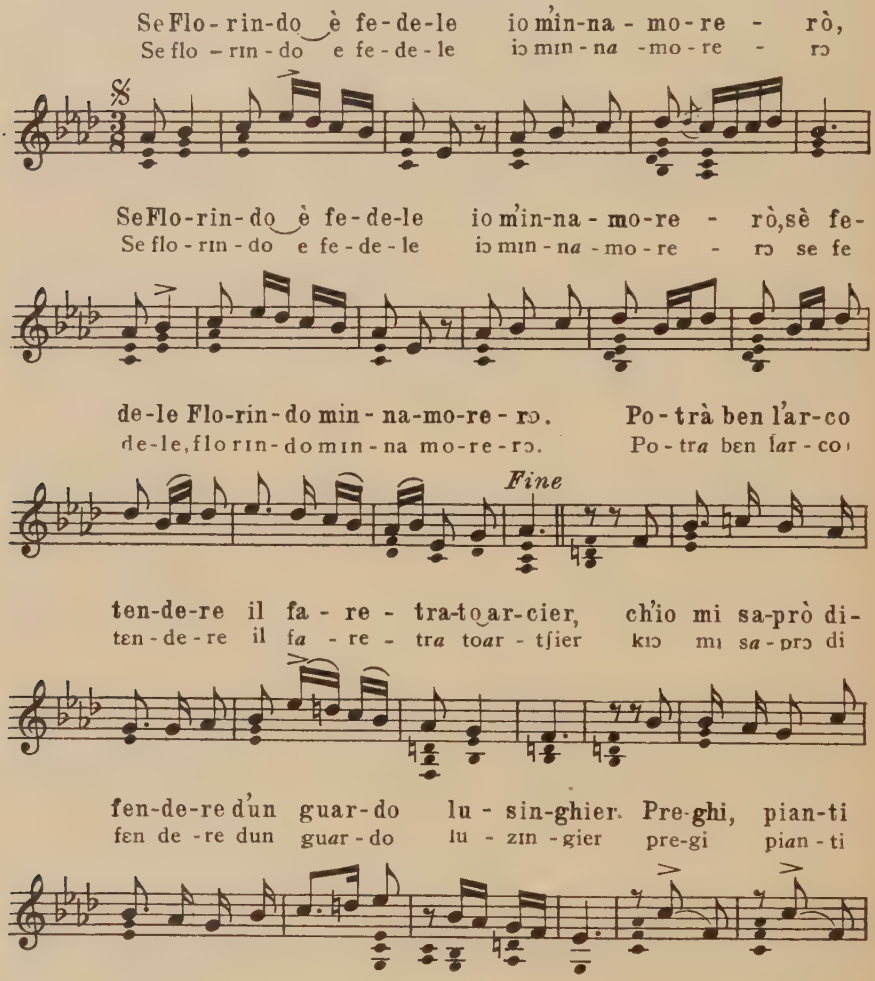
The vocalized consonants in this exercise will aid you in giving color to the meaning of the words. Vocalize them on the pitch of the following vowel. Only in two cases is it permissible for the artist to slur from one pitch to the other. The one is when moving from one pitch to another on open vowels, *i. e.*, without an intervening consonant. The other is on a vocalized consonant. The final measure gives the case of slurring on N, which gives warmth and colorful meaning to the word.


Lass o Welt, o lass mich sein! lo-cket nicht mit Lie-bes-ga-ben,
las o vɛlt o las mɪç zain lɔ-kət nɪçt mit li - bəs - ga -bən
lass dies Herz al-lei - ne ha-ben sei-ne Won - ne, sei-ne Pein!
las dis hertsalla i - nə ha bən zai - nə ʌɔn - nə. zai - nə pain

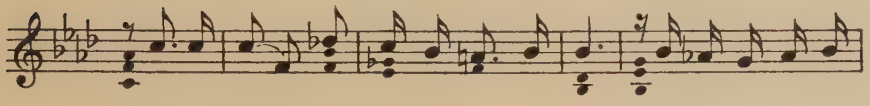
Translation: Tempt me not, O World, again,
Lure me not with joys that perish,
Let my heart, unspoken, cherish
All its raptures, all its pain!

SE FLORINDO È FEDELE (*Should Florindo be Faithful*) Scarlatti

This exercise combines the voiceless with the voiced consonants. Let the first kind be crisp and of short duration, and the second slightly longer, with a free singing quality. In Italian, double consonants are given their full value. As all consonants are formed with the muscles of the lips and the tip of the tongue, no other muscles should be in the least involved.


Se Flo-rin-do è fe-de-le io m'in-na-mo-re - rò,
Se flo-rin-do e fe-de-le io min-na-mo-re - ro
Se Flo-rin-do è fe-de-le io m'in-na-mo-re - rò, sè fe-
Se flo-rin-do e fe-de-le io min-na-mo-re - ro se fe
de-le Flo-rin-do min-na-mo-re-ro. Po-trà ben l'ar-co
de-le, flo rin-do min-na mo-re-ro. Po-tra ben lar-co
Fine
ten-de-re il fa-re-tra-to ar-cier, ch'io mi sa-prò di-
ten-de-re il fa-re-tra toar-tʃier kio mi sa-pro di
fen-de-re d'un guar-do lu-sin-ghier. Pre-ghi, pian-ti
fen de-re dun guar-do lu-zin-gier pre-gi pian-ti

e que - re-le, io non a - scol-te - rò, ma se sa-rà fe -
e kue - re - le io non *a* skɔl - te -- rɔ ma se *sa* - *ra* fe -



de-le, ma se sa-rà fe - de-le io m'in-na-mo-re - rò.
de - le ma se *sa* - *ra* fe - de - le io mɪn - *na* mo re - rɔ

SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *CONSONANTS*

Il mio tesoro. *Don Giovanni*	Mozart	Ten.
Stizzoso mio, stizzoso	Pergolesi	M.
Su venite a consiglio (Hey, come hither)	Scarlatti	M.
La donna è mobile. *Rigoletto*	Verdi	Tenor
Serenata delle Alpi	Sadero	M.
Tarantella Napoletana	Sadero	M.
Begli occhi, mercè (Have mercy)	Tenaglia	H. L.
Sainte	Ravel	H.
Le Faune	Debussy	H. L.
Aminte	Weckerlin	M.
Le Bestiaire, ou Cortège d'Orphée	Poulenc	M.
Les Papillons (Butterflies)	Chausson	M.
Le Mariage des roses (The Marriage)	Franck	H. L.
Le Colibri (The Humming-bird)	Chausson	M.
Mandoline	Poldowski	M.
Les très petits chats	Pierné	M.
Le Sommeil	Ferrari	M.
Minnelied (Love song)	Brahms	H. L.
Das Wandern	Schubert	H. L.
Die beiden Grenadiere	Schumann	H. M. L.
Ich grolle nicht	Schumann	H. L.
Die Lotosblume (The Lotos-flower)	Schumann	H. L.
Mutter, O sing mich zur Ruh'! (Mother, oh sing)	Franz	M.
Zueignung (To you)	R. Strauss	H. L.
Wie bist du, meine Königin (How art thou)	Brahms	H. L.
Stille Sicherheit (Silent safety)	Franz	H. L.
Auf dem grünen Balcon (On the leafy balcony)	Wolf	H. L.
Auch kleine Dinge (Some little things)	Wolf	H. L.
Das Fischermädchen	Schubert	H. L.
Willow, in Your April Gown	Milligan	H. L.
Gypsy Songs	Dvořák	H. L.
My Lover is a Muleteer	Di Nogero	M.
Retreat	La Forge	H. L.
Sylvia	Speaks	H. M. M. L.
The Bubble Song	Shaw	M.
Long, Long Ago	Turner-Maley	H.
Sea Fever	Ireland	H. M. L.
Bird's Courtin' Song (Vermont Hills' Songs)	Arr. by Hughes	M.
Frog Went A-Courtin' (Kentucky Mt. Songs)	Arr. by Brockway	M.
To a Young Gentleman (Chinese Tone Poem)	Carpenter	M.
The Kerry Dance	Molloy	H. L.
The Serenade	Johnson	L.
I Mind the Day	Huhn	H. L.
Come Down to Kew	Deis	H. M. L.
On a Faded Violet	Deis	L.
I Will Go With My Father A-Plowing	Quilter	M. L.
In Dorset	Toye	M.

CHAPTER XVI

PRONUNCIATION

It is a truism that all words are essentially vocal. When the vowels and consonants are correctly formed and smoothly allied the vocal curves and cadences of a phrase are beautiful. When the two have proper balance, the line of resonance vibrates in a sonorous, unbroken line, like a silver cord, from the beginning to the end of the phrase. When they are the utterance of a fine, cultured mind the result is fine pronunciation. If you pronounce justly, appropriately, you will sing easily, with a beautiful quality of tone.

This applies to the speaking as well as to the singing voice, for the same vocal bands vibrate for singing as for speaking. The singing voice includes the speaking voice. Singing is only speaking on a larger arc, and those singers who utilize what they have learned of breathing, tone-production, resonance and pronunciation in their conversation will have beautiful speaking voices. Voice is the human instrument on which each plays his life's motives and emotions in his daily contacts. If one would improve his speaking voice, let him study singing; if one wishes to improve his singing, let him put what he knows of singing into his conversation.

The singer's own language needs the most study. To give it all the beauty, form and color-perfection required, means the elimination of provincialisms and careless habits of pronunciation. I have found the study of foreign languages essential to the singer and productive of varied benefits. The primary benefit is that it improves one's own language to a great extent, because it calls for acute attention to the exact form of the universal vowel and consonant. Its very strangeness demands careful construction of the forms. The ears, always sensitively listening, become keener to correct and cultivate balance and tone, which improves our taste and, resultantly, our English. Great song literature is found in Italian, French and German speech, and as the true message of these songs cannot always be translated one should be able to sing them in the original text.

Expressing and interpreting the mind of the poet, the singer should be familiar with great poetry and its authors. He should be able to read it aloud with clear, fluent enunciation, expressive rise and fall of intonation, and depth of feeling. If he cannot read it, he certainly cannot sing it. I believe the artist loves and reads poetry as he does music; otherwise, he could not interpret

two creative minds at the same time. Becoming absorbed in the text, he completely loses all sense of self and consequently all sense of fear. He is elevated by the strength of his idea and speaks or sings musically.

It is the various forms of vowels and their blending with consonants which lifts the singer above the instrumentalist and makes his musical line more interesting and colorful. When the flow of words is pregnant with meaning, it is the essence of vocal classicism. Words should be sung with so much intelligence that they express emotion without sentiment, and reflect color without disturbing the vocal instrument in the throat. Listen attentively to determine whether your pronounced word portrays the thought which is in the word and creates its atmosphere. Join example to precept, and demonstrate the true correlation of concept to tone and of tone to concept. It should never be too much trouble to polish and refine a word or phrase so that you may produce great effects at the proper moment.

The multifarious opportunities given every music student put culture within his reach. The result of culture is eloquent, lovely, perfect and vivid pronouncing. I believe that deep breath-control plays a vital part in facilitating neat articulation, for the muscles of the trunk are robust and will take the weight, relieving the sensitive muscles of the jaw, cheek and tongue, and giving them the freedom for expansion and adjustment necessary to vitalize the tone and lend character to the work. Elastic, expansive enunciation, musically sustained, will make any method smooth and round. When both the central point of the regenerate word, the vowel, and its circumference, the consonant, are present in their just perfection, the unified musical tone fully reproduces the thought, whether the word be sung or spoken. Quality, in the main, will depend upon articulation and pronunciation.

Hints on Memorizing

Memorize every song you study. Only after words and music are memorized, and the technique is mastered, will you be able to plumb its depths and give it life and meaning. As you form this habit, memorizing becomes a quick and simple task.

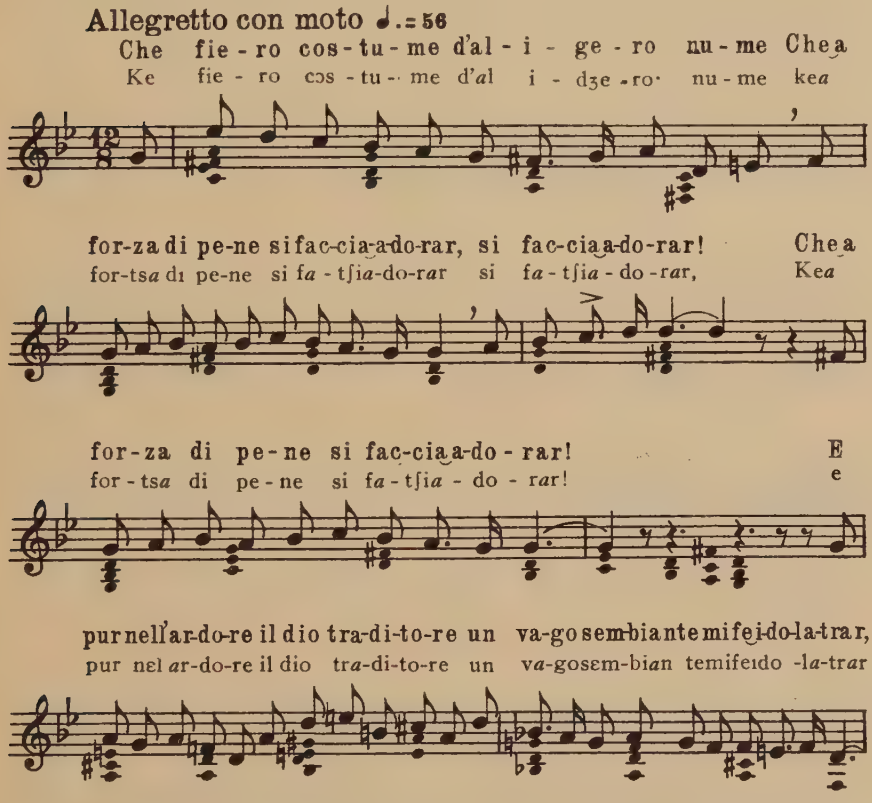
Three senses may be depended on for this work—feeling, hearing, and seeing. Say the words many times as you play the song, and feel the flow of the words. Then, quite independent of music and instrument, be able to hear the words and music in your inner ear. If you cannot, go back and play it until fully familiarized with it. To use your voice is of no value until the

inner hearing is established. Again, independent of instrument and music, be able to see the printed page, accompaniment, melody, and words on the blackboard of your mind. Go over these three ways of securing a sharp impression just previous to retiring, for the mind is more receptive before it sleeps. In the morning, go over the work by memory, and you will find it there.

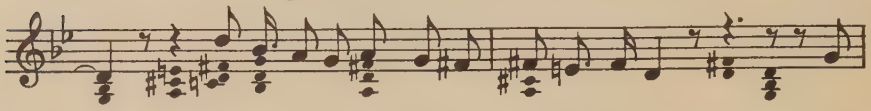
If you have these three distinct methods for memorizing, and one of them happens to fail during a public appearance, you still have the other two to tide you over the crisis. This insures you against ever being at a loss.

CHE FIERO COSTUME — Legrenzi

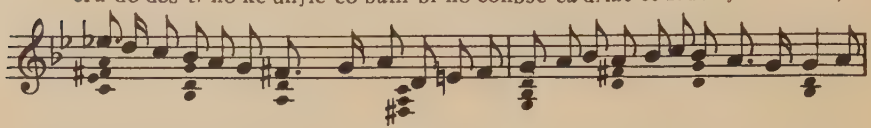
After practicing this exercise slowly, using the vowels only, let the truthful form of the word bring forth the color and beauty. When you have mastered vivid pronunciation, sing it up to tempo.


Allegretto con moto ♩.= 56
Che fie - ro cos - tu - me d'al - i - ge - ro nu - me Chea
Ke fie - ro cos - tu - me d'al i - dʒe - ro· nu - me kea
for-za di pe-ne si fac-cia-a-do-rar, si fac-cia-a-do-rar! Chea
for-tsa di pe-ne si fa - tʃia-do-rar si fa - tʃia - do - rar, Kea
for-za di pe-ne si fac-cia-a-do-rar! E
for-tsa di pe-ne si fa - tʃia - do - rar! e
pur nell'ar-do-re il dio tra-di-to-re un va-go sem-bian te mi fei-do-la-trar,
pur nel ar-do-re il dio tra-di-to-re un va-gosem-bian temifeido -la-trar

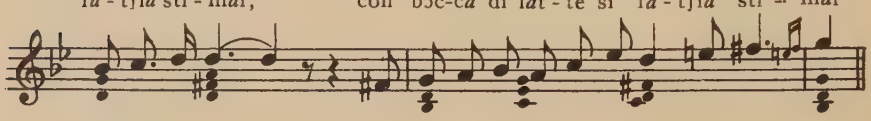
Un va-go sem-bian-te mi fei-do-la-trar. Che
un va-go sem-bian-te mi fei-do-la-trar. Ke



cru-do des-ti-no che un cie-co bam-bi-no con boc-ca di-lat-te si fac-cia sti-mar, si
cru-do des-ti-no ke un ʃie-co bam-bi-no con bɔc-ca di lat-te si fa-tʃia sti-mar, si



fac-cia sti-mar, con boc-ca di-lat-te si fac-cia sti-mar.
fa-tʃia sti-mar, con bɔc-ca di lat-te si fa-tʃia sti-mar

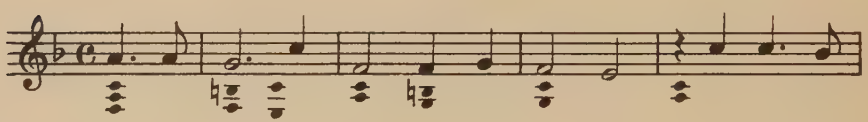


Translation: How void of compassion is Cupid his fashion,
Who drives me by torment himself to adore!
And yet in my ardor I follow the harder.
The vision illusive he shadows before,
O Destiny senseless! A boy so defenseless,
Scarce wean'd, yet can make us his favor implore!

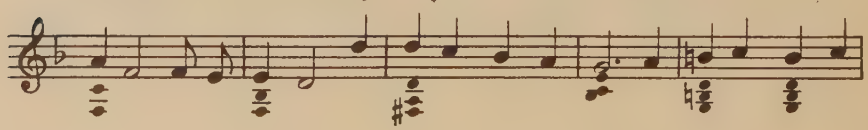
BOIS ÉPAIS (*Woods so Dense*). "Amadis" Lully

Characteristic of the French language is its long, musical vowel and short, crisp, clear consonant. In this case, let the vowel color the meaning of the word. When the *n* or *m* nasalizes the vowel, it is not pronounced.

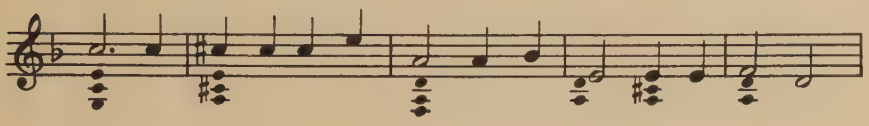
Bois é-pais, re-dou-ble ton om-bre, Tu ne sau-
bwa ze-pɛ, rə-du-blə tõ nõ-brə, Ty nə sɔ



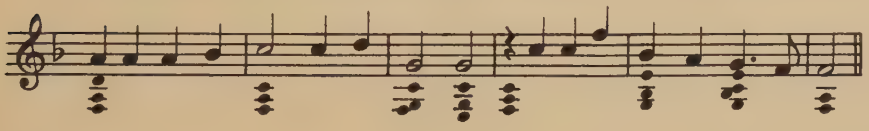
rais être assez som-bre, Tu ne peux trop ca-cher mon ma-lheu-reux a-
rɛ zɛ tra-se sõ brə, Ty-nə pø trɔ ka ʃe mõ ma lə-rø za



mour. Je sens un des-es - poir dont l'hor-reur est ex - trê - me,
mur ʒə sɑ̃ - z̃ə dɛ zɛs - pwar Dõ lɔ - rər ɛ - tɛk-strə - mə



Je ne dois plus voir ce que jai-me, Je ne peux plus souffrir le jour.
ʒə ne dwa ply vwar sə kə ʒɛ - mə ʒə nə pø ply su - frir lə ʒur

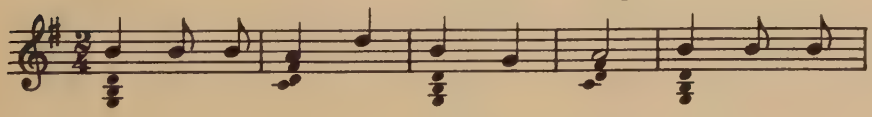


PASSING BY Edward Purcell

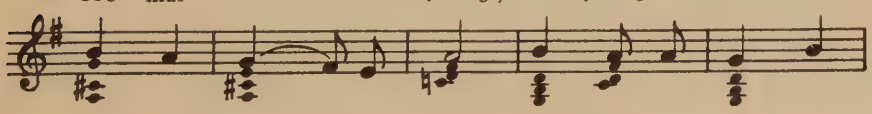
The smooth adjustment of voiced and voiceless consonants, and well-rounded vowel colors the pronounced word. In this case, discretion and good taste will give the sung word its fullest value, bringing the song to life in the imagination of your audience. Vivid contrasts, without mouthing the words, vitalize the pronunciation and give pleasure to everyone.

When singing English, always make a point of practicing the diphthongs. This will beautify the tone and the diction.

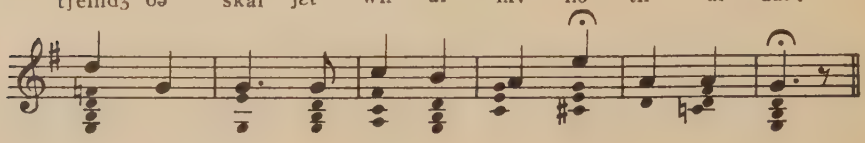
1. There is a la - dye sweet and kind, Was ne - ver
ðɛr ɪz ʌ leɪ di swit ænd kaɪnd wɔz nɛ-və
2. Her ges-tures, mo - tions and her smile, Her wit, her
hə dʒɛs - tʃəz moʊ - ʃʌnz ænd hə smaɪl hə wɪt, hə
3. Cu - pid is wing - ed and doth range Her coun-try,
kiu - pɪd ɪz wɪŋ - əd ænd dʌθ reɪndʒ hə cʌn - t r i



face so pleas'd my mind, I did but see her
feɪs so plizd maɪ - maɪnd aɪ dɪd bʌt si hə
voice my heart be - guile, Be - guile my heart, I
vɔɪs maɪ hɑt bɪ - gaɪl Bɪ - gaɪl maɪ hɑt, aɪ
so my love doth change, But change the earth or
soʊ maɪ lʌv dʌθ tʃeɪndʒ, bʌt tʃeɪndʒ ði ɔθ ɔ



pass-ing by, And yet I love her till I die.
pɑ sɪŋ baɪ ænd jɛt aɪ lʌv hə tɪl aɪ daɪ
know not why, And yet I love her till I die.
noʊ nɔt ʍaɪ ænd jɛt aɪ lʌv hə tɪl aɪ daɪ.
change the sky, Yet will I love her till I die.
tʃeɪndʒ ðə skaɪ jɛt wɪl aɪ lʌv hə tɪl aɪ daɪ.



SONGS WHOSE SUBSTANCE PRESENTS THE CASE OF *PRONUNCIATION*

Danza, danza (Dance, maiden gay)	Durante	H. M.
Non so più cosa son. *Marriage of Figaro*	Mozart	Sop. M.
In questa tomba (In this sepulchral)	Beethoven	M. L.
La mamma morta. *Andrea Chénier*	Giordano	Sop.
Serenata. *The Jewels of the Madonna*	Wolf-Ferrari	Sop.
Manola	Cimara	M.
Chi vuole innamorarsi (The man who would)	Scarlatti	H. L.
Nel cor più non mi sento (No more my heart)	Paisiello	H. L.
Ah! Rendimi. *Mitrane*	Rossi	M.
Lasciar d'amarti (Love's bond to sever)	Gasparini	M.
Menuet d'Exaudet	Weckerlin	M.
Mandoline	Debussy	H. L.
À des oiseaux	Hüe	H. M. L.
Spleen. *Aquarelles*	Debussy	H.
Villanelle des petits canards	Chabrier	M.
Lydia	Fauré	M.
Au Temps des Fées	Koechlin	H.
Rossignols amoureux. *Hippolyte et Aricie*	Rameau	M.
Das Rosenband	Schubert	H. L.
Mignon	Beethoven	H. L.
O Komme, holde Sommernacht	Brahms	H. L.
Immer leiser wird mein Schlummer	Brahms	H. L.
Elfenlied	Wolf	H. L.
Heimweh	Wolf	H. L.
Mausfallen-Sprüchlein (The Mouse-trap)	Wolf	H. L.
Warum?	Tschaikowsky	H. L.
Dein Bild (Thine Image)	Weingärtner	M.
Frühlingsnacht (Spring Night)	Schumann	M.
Jeannie With the Light Brown Hair	Foster	M.
Cargoes	Dobson	H. L.
There are Fairies at the Bottom of Our Garden	Lehmann	H. L.
Fairy Tales	Wolff	M.
May-Day Carol	Taylor	H. L.
Captain Stratton's Fancy	Taylor	H. L.
I Love My God and He Loves Me	Bullock	M.
Five Eyes	Gibbs	M.
The Brown Bird Singing	Wood	H. M. L.
Song of Sunshine	Turner-Maley	H. L.
Deep Water Song	Brown	
The Lake Isle of Innesfree	Foote	H.
Wild Geese	De Leath	M.
The Sleigh (A la Russe)	Kountz	M.
Floods of Spring	Rachmaninoff	H. M.
A Ballymure Ballad (County Antrim)	Arr. by Hughes	M.
In the Luxembourg Gardens	Manning	M.
Love Will Find Out the Way	Quilter	H. L.
Kitty, My Love, Will You Marry Me?	Old English	H. L.
Clorinda	Morgan	H.

CHAPTER XVII

INTERPRETATION

Mind is the source of all ideas and the starting-point for the singer. The artist is presenting the minds and the emotions of both composer and poet. Having gained vocal mastery and musical efficiency, he must himself, interpretatively, be a poet. He must be conscious that his soul is capable of infinite expansion, able to imagine that the sea itself flows through his being—that he is clothed with the clothes of Heaven and crowned with the stars and moon! Convinced he is heir to all this he may communicate a certain character of "infinitude" to whatever he delineates.

Having an infinitude within himself a poet has the vision of the beauty and orderliness of unseen things, the fitness of the ideas of the universe. He is inspired to either lyric or philosophic comment, and the result is a poem. To interpret this poem, the artist must first know something of the life of the poet, the age in which he lived, and this knowledge aids him in taking the second step, penetration of the poem's meaning. The immersion of his thought in the poetic content of the text identifies him completely with the character, whether the expression be contemplative or dramatic. He finds every word and every phrase pregnant with significance, lending itself to varied and subtle *nuances.* Singing the poem then, he is able to express distress, happiness, revenge, sorrow, love and humor, and to make his audience experience the same emotions. He so vivifies the emotions that they strike fire in the consciousness of the listener. His own mind must remain calm and poised so that he may reflect the full gamut of human emo tions with the accuracy of a mirror. Should his own emotions become involved, *he* may enjoy them, but his audience will remain cold, for his picture is inverted, not extroverted. True expression is the outpouring of the sincere portrayal of emotions. No two individuals ever render a phrase the same way. Some will expend a little more breath on certain tones—one sings with accent or impulse, another with quietness. You must work out your own visualization, and then have the courage of your convictions—stand by it, happen what may! It is the dynamics, the phrasing, the style and characterization that work together for individual grace of sincerity. After consecrating your thought to the spirit of the text and music, a clear image will possess your mind, and you will express its artistic line and emotional values through the medium of a song. If your imagination is not fired by the poet and composer you can hardly expect to fire the imagination

of your audience. To interpret the composer as well as the poet, the singer must himself be a musician. A musical thought is one which has penetrated into the inmost heart of things and has discovered its mysterious beauty. This to him is the melody which dwells there, accompanied by the inward harmony of life, rhythmically throbbing at the center of all true being. Inmost things are melodious, and harmoniously express themselves in music. The real meaning of music is an inarticulate speech, which leads us to the edge of the Infinite and lets us gaze into it. Musical sense and efficiency play a large part in producing vocal perfection. The true singer *thinks* in the manner of musical poetry.

The artist appeals to the intelligence of his listeners before appealing to their senses. The vision in his mind is expressed by tonal vibrations and inflections so well governed that the pathos of pure tone haunts the ear. It is a tone that is the outlet and expression of all he has experienced, suffered, felt and enjoyed deeply, to high purpose. Great interpretation demands that vocal mastery which allows all mechanism to be forgotten. It needs confidence born of ability.

An earnest desire to sing will overcome all fear of singing. The character of each word brings the musical speech, and it is for the individual singer to discover just what disposition to make of his human instrument which will enable him to articulate his mental concept. The impulse of your vision must start from the mind. The look on your face, the quality of your voice, the gestures you make if acting, must unite in perfect coördination—all three combining into one expression. Your face must radiate a singing look that portrays the same character as the word—it must say the same thing. Your pose must be graceful, striking, truthful, plastic and forceful.

Before starting any song or aria, hold your thought steadfastly to your vision, in quiet repose, so that you may create the atmosphere for your message before you speak. The minds of your listeners are thus prepared to receive what you have to say. In the same manner you should hold your atmosphere for several seconds after the music has ceased. Your attitude, expression and poise gives you and your audience the opportunity of returning from your imaginative jaunts before the applause, always appreciated but not always beautiful, too abruptly breaks the magic spell you are creating. While setting the atmosphere of your song, during the singing of it, and during the brief period after the song is finished, your eyes should look out slightly above the heads of your audience, radiant with the vision of

your picture—a vision constantly changing and newly inspired, even though the text be repeated.

A balance of tone and emotion will balance the phrase and the play of the voice. If you force the situation you may also force the tone, and this excess of emotion causes a loss of balance, which, in turn, affects breathing and vocal freedom. From the happy singing heart comes harmonious and complete expression. Mental discord results in angularity and harshness, while intensity, or over-concentration, involves strain and anxiety. The freedom resulting from vocal, musical and mental mastery allows of spiritual interpretation.

Movement, action, contrast and climax necessarily carry drama with them. Operatic music, when wedded to words, becomes excitingly illustrative. We revel in the pulsations of music that sways with every emotion of heart, and varies with every change of mood.

Hints on Program-Building

The artist, standing before a vast multitude, plays on the emotions of the audience as though he were playing a mastered instrument. He not only lifts the thought to the world of imagination, but sedulously sustains the magic spell throughout the song, the group of songs, and the program. Having aroused the emotions to respond to his own, all the dramatic sense comes into play to feed the fire to the end. This is made possible by a skillfully planned program. Contrasts, both emotionally and musically, are taken into consideration so that the salient feature of each song may receive its full value, as well as enhance all other values.

It is a poignant psychological fact, that no one emotion can be sustained for a prolonged interval by the human consciousness. One emotion, played on too long, ceases to register. For this reason, variety and contrast are considered and songs are chosen representing a wide range of mood and sentiment. Values of color, key, time, tempo and drama are contrasted and balanced. This calls for good taste, discretion and keen judgment.

For example, a group may begin with a frank, lilting song and follow with one portraying deep distress. The next in sequence must lift this dark mood—it may describe the simplicity of nature or the tenderness of mother-love. The third song of the group may have a whimsical touch of humor, but the last song should have the uplifting effect of majestic strength, colorful love or exalting joy.

In key, as well as in emotion, the trend of the group-line should be upward. While the second song may fall slightly in key, each consecutive key thereafter should ascend. Whenever possible a repetition in key should be avoided, and certainly a third song in the same key is inadmissible. Two minor keys should never fall together. A song written in triple time may be contrasted with one in some form of duple time; a lively tempo may be contrasted with a moderate or slow tempo; and an impressionistic lyric may be contrasted with a narrative or romantic poem.

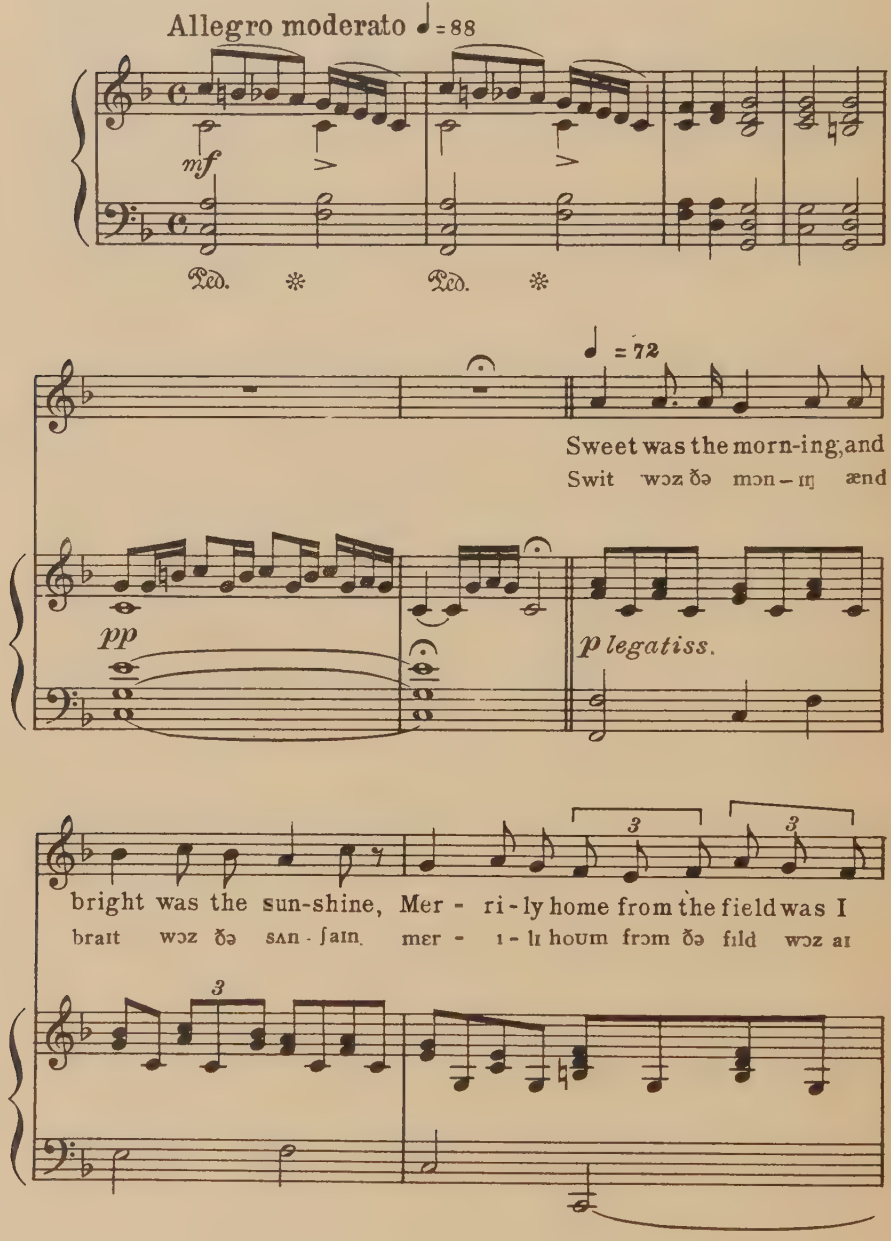
The orthodox form of program has progressed chronologically in deference to the period in which the songs were written. In recent years, this generally accepted form has been varied, and perhaps because of the similarity of modern music to classic, we often find a first group composed of modern song literature. Generally speaking, songs of one nation are kept in a group, and everyone seems to agree that songs of a popular nature should be together in the last group.

When art is superimposed on intelligence, it means much for the pleasure of the auditors. Intelligence and care should be given to the outline, form and color of every well-built program.

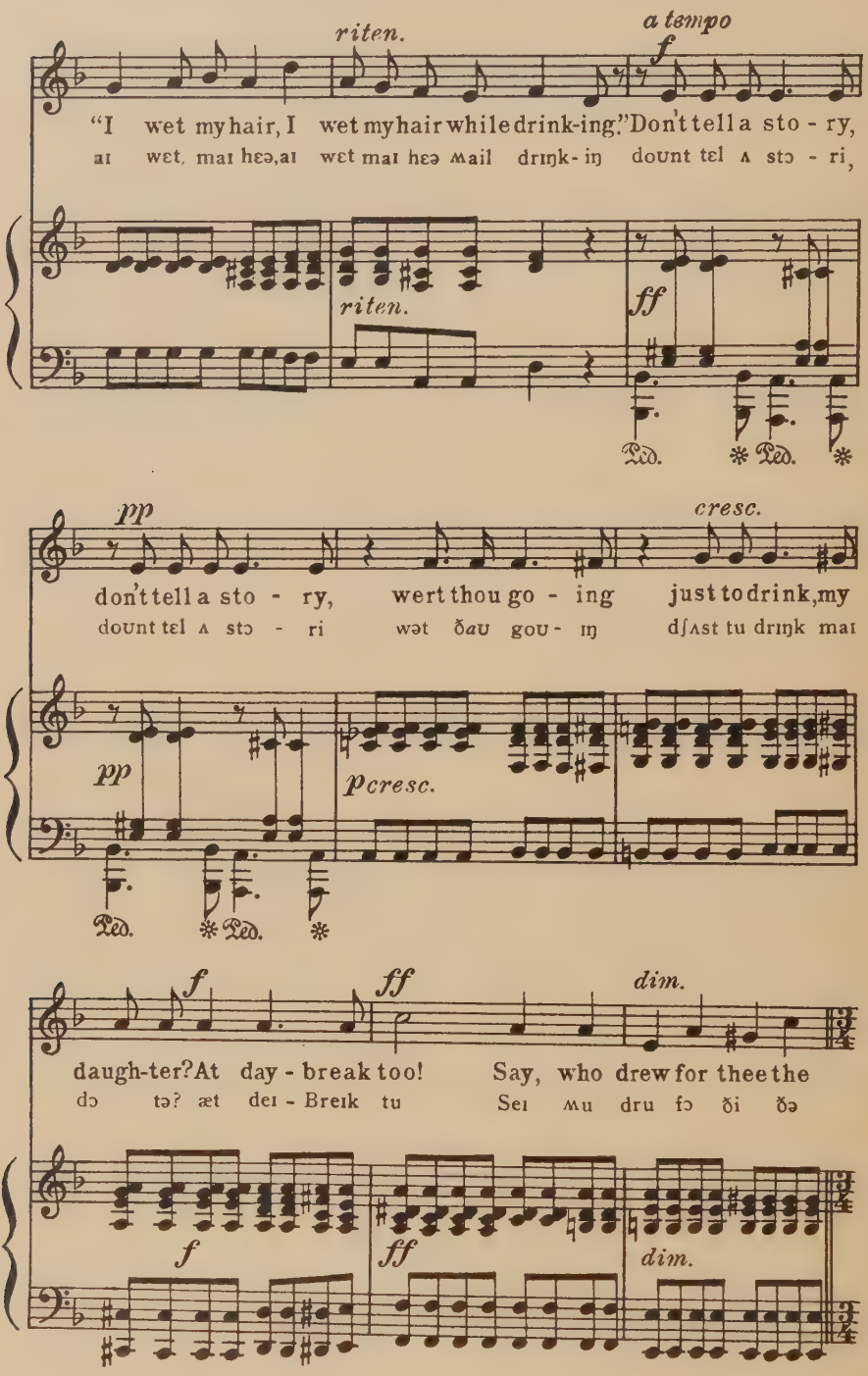
In the songs presenting the case of interpretation that I have chosen from Polish, Russian and Bohemian literature, I have used the English translations. I appreciate that translations are not always acceptable, but it does not seem expedient to analyse the pronunciation of languages other than Italian, French, German and English, which are studied in this work.

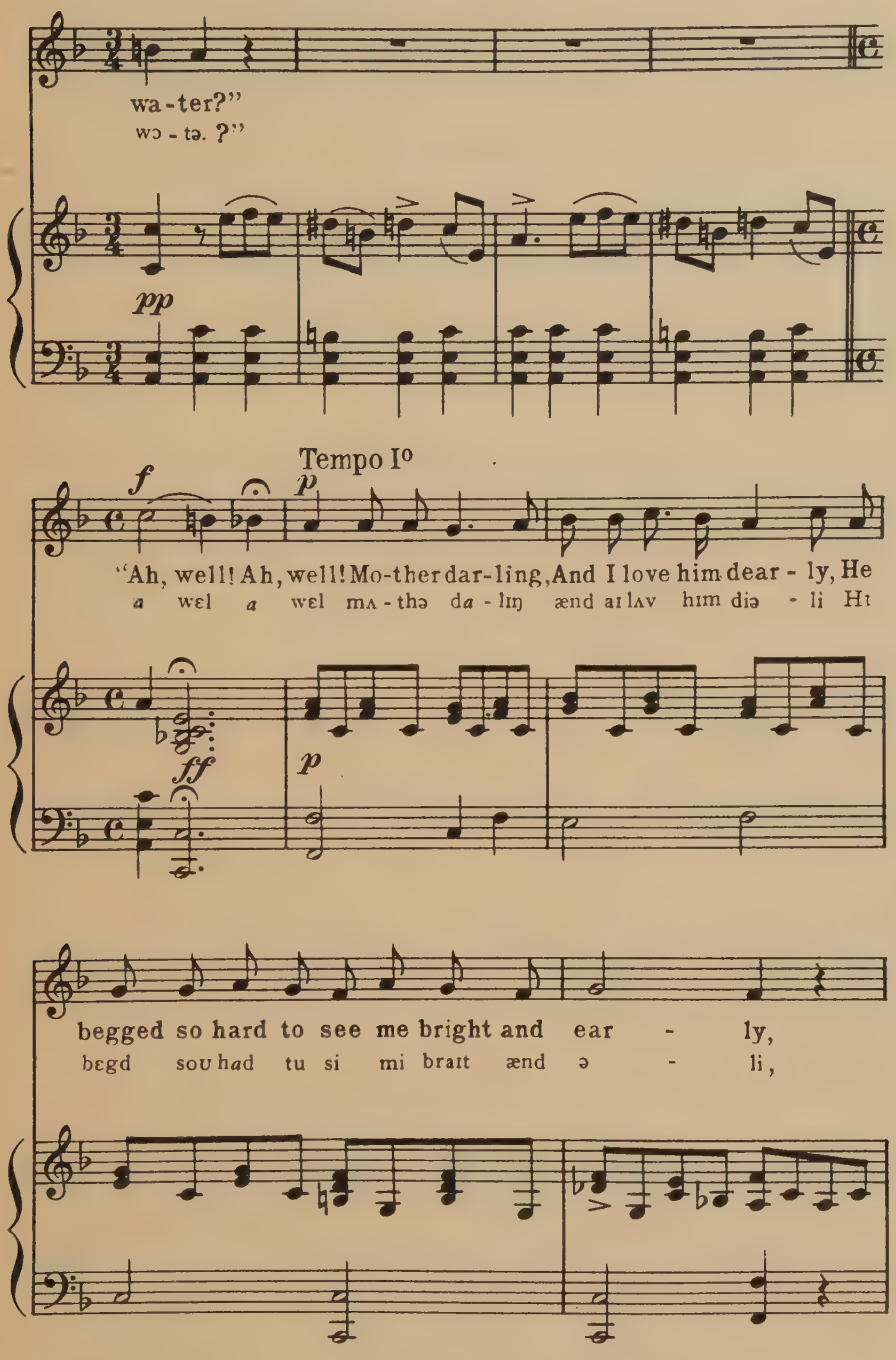
LITHUANIAN SONG — Chopin

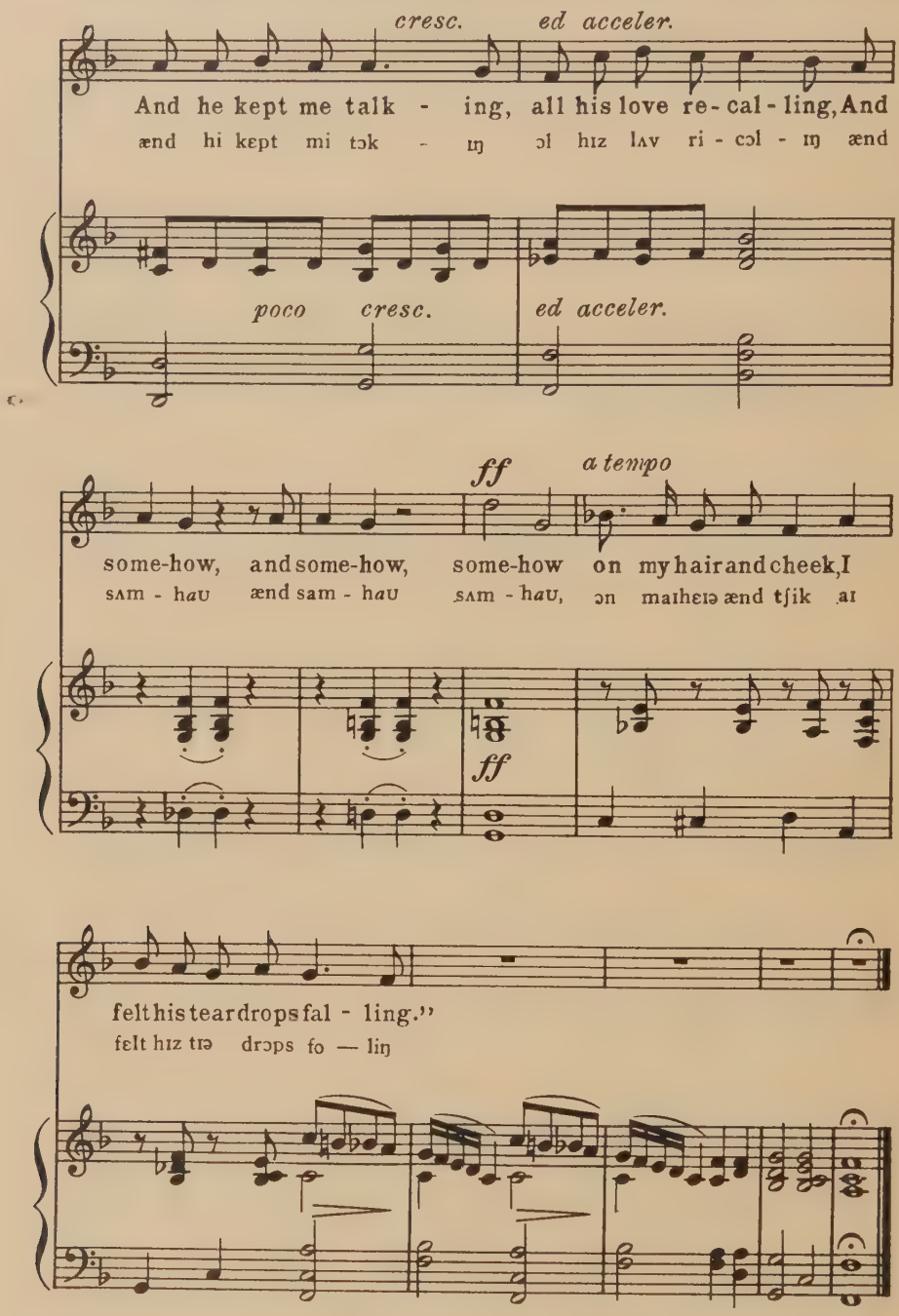
The drama of this song gives the artist his opportunity for vivid contrast. Penetrate the meaning of the song and portray your vision with tone-color.


Allegro moderato ♩=88
mf
Ped. * Ped. *
♩=72
Sweet was the morn-ing, and
Swit wɔz ðə mɔn – ɪŋ ænd
pp
p legatiss.
bright was the sun-shine, Mer - ri - ly home from the field was I
braɪt wɔz ðə sʌn - ʃaɪn mɛr - ɪ - lɪ hoʊm frɔm ðə fɪld wɔz aɪ
3
3
3

go - ing: When mo-ther o - pen'd the
goʊ - ɪŋ ʍɛn - mʌ - thə oʊ - pən'd ðə
p
win - dow and asked me; "Damp is thy hair, pray what hast thou been
wɪn - doʊ ænd askt mi dæmp ɪz ðaɪ hɛə preɪ ʍɔt hæst ðaʊ bɪn
do - ing?" I was fright-en'd, oh, so
du - ɪŋ aɪ wɔz fraɪt - ənd, oʊ, soʊ
ppoco più animato
fright - en'd, then I stam-mer'd with-out think - ing;
fraɪt - ənd, ðɛn aɪ stæm - məd wɪð - aʊt θɪŋ - kɪŋ


riten.
a tempo
f
"I wet my hair, I wet my hair while drink-ing." Don't tell a sto - ry,
aɪ wɛt, maɪ hɛə, aɪ wɛt maɪ hɛə ʍail drɪŋk - ɪŋ dount tɛl ʌ stɔ - ri,
riten.
ff
Ped. * Ped. *
pp
cresc.
don't tell a sto - ry, wert thou go - ing just to drink, my
dount tɛl ʌ stɔ - ri wət ðaʊ goʊ - ɪŋ dʃʌst tu drɪŋk maɪ
pp
pcresc.
Ped. * Ped. *
f
ff
dim.
daugh-ter? At day - break too! Say, who drew for thee the
dɔ tə? æt deɪ - Breɪk tu Seɪ ʍu dru fɔ ði ðə
f
ff
dim.


wa-ter?"
wɔ-tə. ?"
pp
Tempo Iº
f
p
"Ah, well! Ah, well! Mo-ther dar-ling, And I love him dear-ly, He
a wɛl a wɛl mʌ-thə da-lɪŋ ænd aɪ lʌv hɪm diə-li Hɪ
ff
p
begged so hard to see me bright and ear-ly,
bɛgd sou had tu si mi braɪt ænd ə-li,


cresc.
ed acceler.
And he kept me talk - ing, all his love re-cal-ling, And
ænd hi kept mi tɔk - ɪŋ ɔl hɪz lʌv ri - cɔl - ɪŋ ænd
poco cresc.
ed acceler.
ff
a tempo
some-how, and some-how, some-how on my hair and cheek, I
sʌm - haʊ ænd sam - haʊ sʌm - haʊ, ɔn maɪheɪə ænd tʃik aɪ
ff
felt his tear drops fal - ling."
fɛlt hɪz tɪə drɔps fɔ — lɪŋ

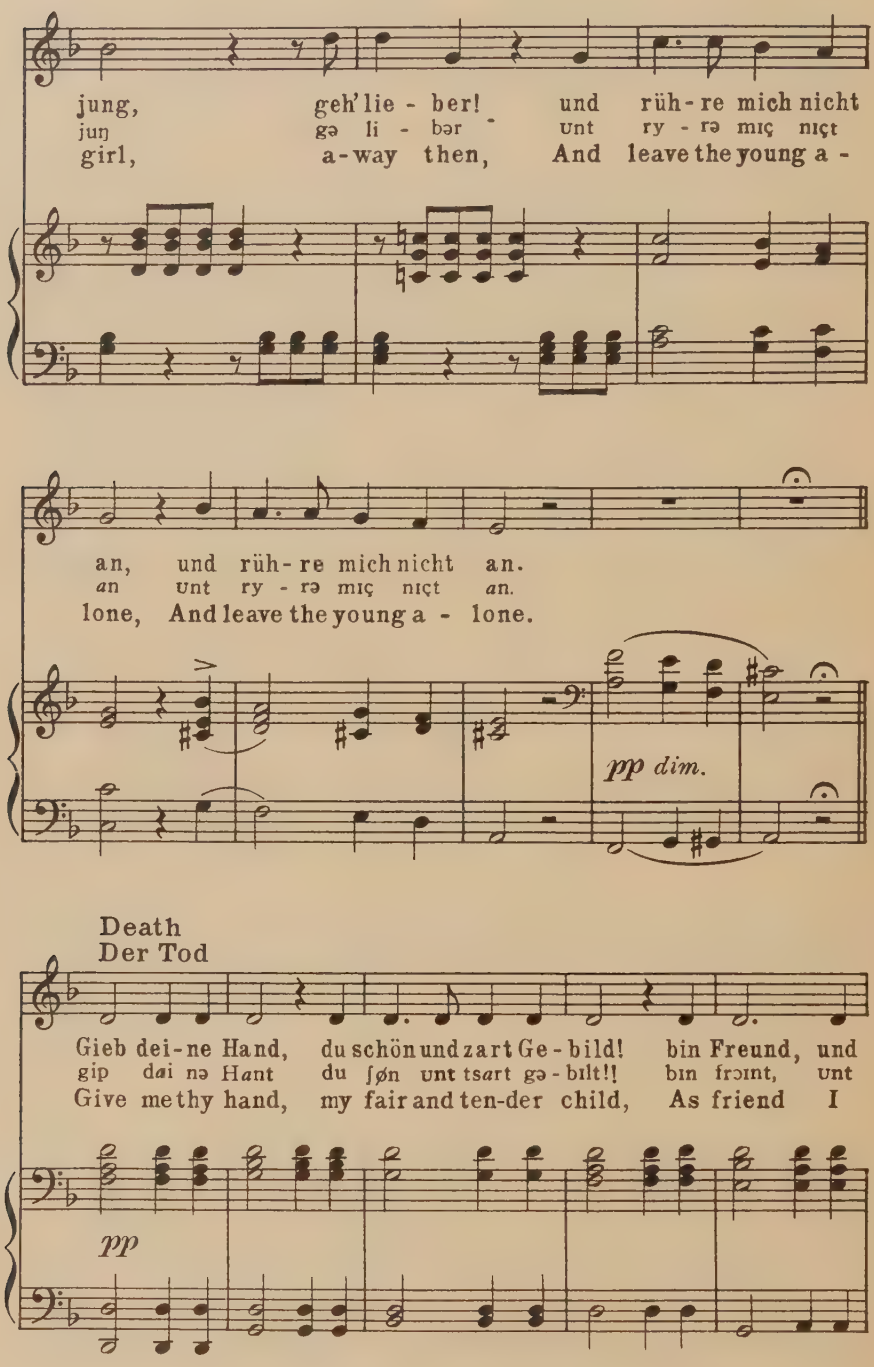
DER TOD UND DAS MÄDCHEN (*Death and the Maiden*) Schubert

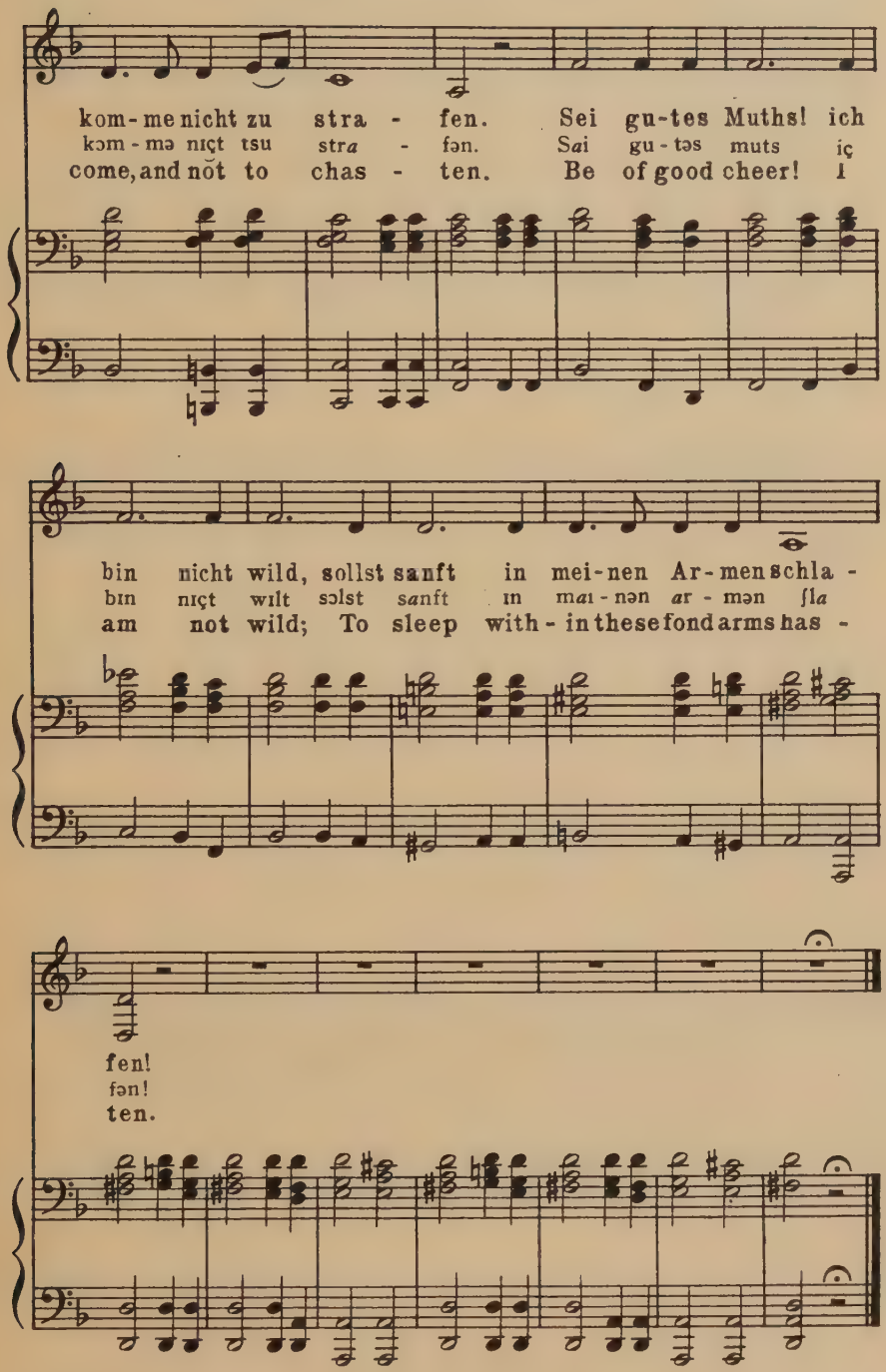
The terror of the maiden is abruptly contrasted with the subtle inducements of Death. Vocal mastery is necessary, as well as temperament, to convey the depth of feeling.

The energy of quietness will often make a picture more impressive, as in this instance.

Subtle nuance is the outcome of thought and experience. Sincere understanding will kindle a responsive flame in the heart of the listener.

Moderato ♩ = 54
pp
The Maiden
Das Mädchen
Poco più moto
Vor - ü - ber, ach, vor - ü - ber, geh'
Fɔr - y - bər, ax, fɔr - v - bər, gə
Pass on-ward, Oh! pass on-ward, Wild
p
wil - der Kno - chen-mann! Ich bin noch
vɪl - dər 'knɔ - xən man! Iç bɪn nɔx
man with skɪn - less bone! Im but a

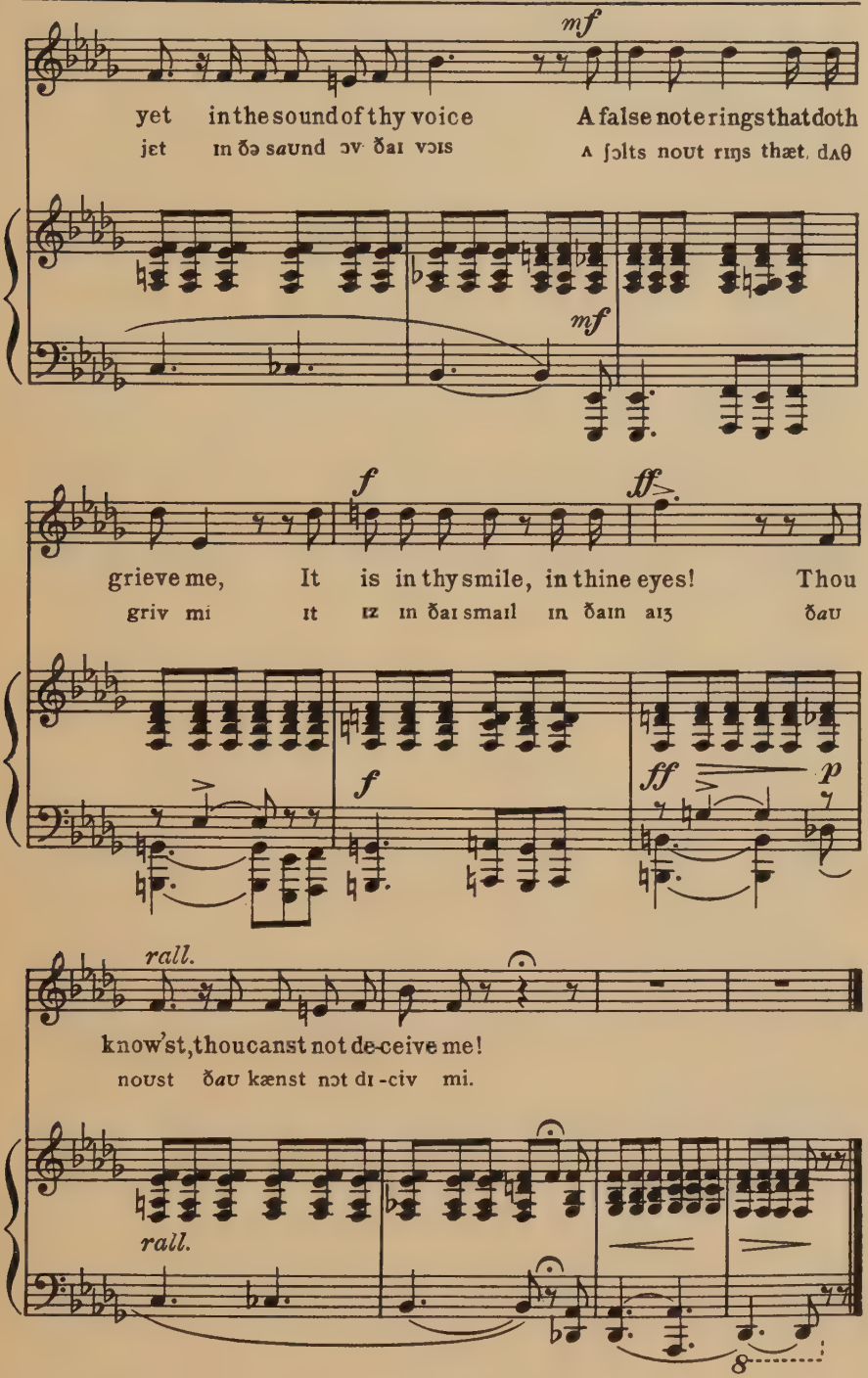

jung, geh' lie - ber! und rüh - re mich nicht
jun gə li - bər unt ry - rə mıç nıçt
girl, a-way then, And leave the young a -
an, und rüh - re mich nicht an.
an unt ry - rə mıç nıçt an.
lone, And leave the young a - lone.
pp dim.
Death
Der Tod
Gieb dei-ne Hand, du schön und zart Ge - bild! bin Freund, und
gip dai nə Hant du ʃøn unt tsart gə - bılt!! bın frɔınt, unt
Give me thy hand, my fair and ten-der child, As friend I
pp


kom - me nicht zu stra - fen. Sei gu-tes Muths! ich
kɔm - mə nɪçt tsu stra - fən. Sai gu - təs muts ɪç
come, and nōt to chas - ten. Be of good cheer! I
bin nicht wild, sollst sanft in mei-nen Ar-men schla -
bɪn nɪçt wɪlt sɔlst sanft ɪn maɪ - nən ar - mən ʃla
am not wild; To sleep with - in these fond arms has -
fen!
fən!
ten.

DISSONANCE — Borodin

Although the singer reflects the emotions that portray the inner meaning of the song, his own emotions are in no way envolved. He makes himself a channel that brings a song to life with simplicity and warmth.

Sing this song with subtle, intelligent nuance of tone-color, musicianship and a fine pronunciation that interprets the depth and contrast of the words without interfering with the vocal instrument.


mf
yet in the sound of thy voice A false note rings that doth
jɛt ɪn ðə saʊnd ɔv ðaɪ vɔɪs ʌ fɔlts noʊt rɪŋs thæt dʌθ
mf
f ff
grieve me, It is in thy smile, in thine eyes! Thou
griv mi ɪt ɪz ɪn ðaɪ smaɪl ɪn ðaɪn aɪz ðaʊ
f ff p
rall.
know'st, thou canst not de-ceive me!
noʊst ðaʊ kænst nɔt dɪ-civ mi.
rall.
8

SONGS WHOSE SUBSTANCE PRESENT THE CASE OF *INTERPRETATION*

Nevicata	Respighi	M.
Visione Veneziana	Brogi	M.
Ninin (Canzonetta Lombarda)	Sadero	M.
Quando Nasceste voi	Respighi	H.
Scherzo	Respighi	M.
Prologue. *Pagliacci*	Leoncavallo	Bar.
Un bel di. *Madama Butterfly*	Puccini	Sop.
Tre petali	Tirindelli	M.
Chevaux de Bois	Debussy	M.
Les Trois Sorcières	Charpentier	M.
Le Miroir	Ferrari	M.
Il était une Bergère (Old French)	Arr. by Ferrari	M.
Fantoches	Poldowski	M.
Lamento Provençal	Poldowski	M.
Les Roses d'Ispahan	Fauré	H. M.
Vision fugitive. *Hérodiade*	Massenet	Bar.
Hantise d'amour	Szulc	H. M.
Le Baiser	Thomas	H.
Von ewiger Liebe (Love Lasts)	Brahms	H. L.
Liebestreu' (Faithfulness)	Brahms	H. L.
Ständchen (Serenade)	Brahms	H. M. L.
Der Neugierige	Schubert	H. L.
Am Meer	Schubert	H. L.
Erlkönig	Schubert	H. L.
Och Mutter, ich will en Ding Har!	Brahms	H. L.
Der Doppelgänger	Schubert	H. L.
Knabe und Veilchen	Wolff	H. L.
Röselein	Schubert	H. L.
Ständchen (Serenade)	R. Strauss	H. M. L.
O, No, John! (Old English)	Arr. by C. Sharp	M.
The Tryst	Sibelius	M.
The Beetle	Moussorgsky	M.
After the Battle	Moussorgsky	Bar.
Over the Steppe	Gretchaninoff	H. M.
Tickory, Tickory, Tock (Cursory Rhymes)	Johnson	M.
Don't Ceäre	Carpenter	M.
Wild Tears	Watts	L.
I Met Dame Fate	Silberta	Bar.
The Rose of the Night	Griffes	H.
The Lament of Ian the Proud	Griffes	H.
The Crying of Water	Campbell-Tipton	H. L.
The Sea	MacDowell	M.
Mountain Girl's Lament (Tennessee Mountain Song)	Arr. by Young	M.
Eili, Eili (Notation of Shalitt)	Schindler	M.
The Blind Ploughman	Clarke	H. M. L.
The Second Minuet	Besley	H. L.
An Open Secret	Woodman	H. M. L.
Time, You Old Gypsy Man	Besley	H. L.
Japanese Death Song	Sharp	H. L.
My Father Has Some Very Fine Sheep (Irish)	Arr. by Herbert Hughes	M.

CHAPTER XVIII

ORATORIO AND CHURCH SINGING

The study of oratorio music, with its depth of reverent, universal meaning, trains and educates the singer to declaim recitatives as well as to sustain the prolonged verbal and musical line of all religious solos. Solos from oratorios are frequently sung in churches, although they were written for the concert-platform as well. The heroic beauty and majesty of all sacred music may be said to be in a class of its own. It is often likened to a mighty sea whose tides surge and rise, high and ever higher, on to the vast Forever. The noble mood it creates, expressed with the spiritual understanding of one capable of realizing its sublime possibilities, lifts it out of itself, so to speak, for it is capable of infinite expansiveness, glory and divine drama.

A religious message is dramatic in the highest sense, and should be sung reverently, with dignity, passion and repose. Intense devotion must be in the work, for only the depth of sincere feeling unveils the soul and reveals the spiritual power that interprets the Word of God. The unity of God with man gives forth the strong light of Revelation that illumines the spiritual side of man. Apprehending universal harmony, the singer's ideas are brought to a focus, and his soul radiates a delicate filament which enables him and his audience to come in tune with infinite Truth and Love. His entire being is so completely merged in his spiritual message, he is entirely unconscious of his surroundings. Thus he is able to comfort and to satisfy the native impulse and the yearning in the human heart. Spirit responds to spirit, for all spirit is mutually attractive, and as one great Mind, all are awakened to the music of the spheres—the wondrous consciousness that "The Kingdom of God is within you."

Confronted with the privilege of uttering the words of Christ, the singer consecrates his mind to the fullness of their meaning. He will only be aware of his success when people discuss his message and do not necessarily praise his singing. Radiating hope, faith and love, he courageously approaches his work with humility. Because he is imbued with the truth of the text, he gives it a musical and artistic reading. To portray the essence of the words, he must be well-versed in the literature of the Bible. In imagination, he walks the paths and lives the situations which envelop the lives of scriptural characters until he seems to become the character he is presenting. He will become fascinated with

the untold wealth of the material he has at hand, and he will find that the truth and wisdom on the textual side will balance, in right proportion, the beauty and rhythm on the musical side. He consequently sings with authority.

The majestic measure of the religious recitative permits the artist to exercise freedom and elasticity, anchored always to the fundamental principles of accurate time, tempo and rhythm. Seizing upon the artistic values, he balances the architectual line with the rise and fall of noble sentiments. Those who listen will realize the full effect of both, when the virility of the latter is governed by the laws of the former. Although every singer should be a student of all the traditions of oratorio, he should never be a slave to them. Rather should tradition serve him, stimulating him to form his own ideas of appropriateness. The essence of all fine art, in life and in music, must be the outpouring of all the truth that is accumulated within. After assiduous study, the light of inspiration opens the channels of the receptive mind, and makes it the expression of Divine Mind. The impulse of this flowing stream, vitalized with dignity and movement, establishes a common bond which enables humanity to recognize that fellowship which makes us one in the great heart of Christ.

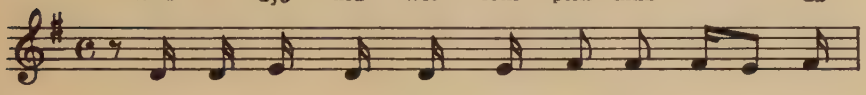
Without technique, all the fervent reverence of a sincere heart, all the understanding of high spiritual sense, are void and without power. It is technique which renders the message so transparent that the audience is led to pray instead of applaud. Then is the artist of greatest use to the world and this is the finest offering he can lay on the Altar of Art. He has fought and labored and sacrificed for this beauty of true unhampered voice, the vehicle which carries the rich substance of Divine Love. The heart of each listener communes with the inner self and is still.

BUT THE LORD IS MINDFUL OF HIS OWN (*St. Paul*) Mendelssohn

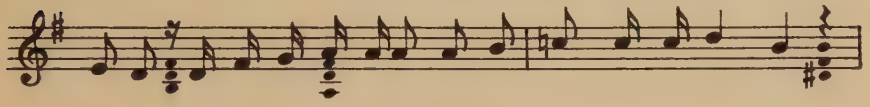
This composer has adjusted the dynamics of the music to the dynamics of syllable and word. Both aid the singer to declaim the message in this recitative and aria. The character of the tone must be fervent and reverent.

Recitativo

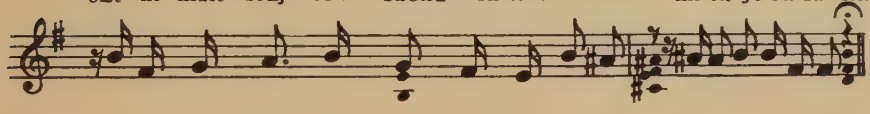
And he jour-ney'd with com-pan-ions towards Da-
ænd hi dʃə - nɪd wɪð cɔm - pæn - ɪənz tuɔdz da



mas-cus, and had au-thor-i-ty and com-mand from the High Priest,
mas- cas ænd hæd c θɔ - rɪ ti ænd cɔm-mænd frɔm ðə haɪ Prist

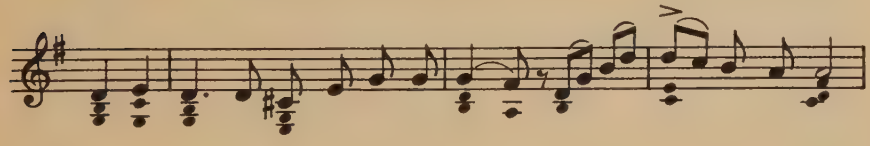


that he might bring them bound, men and wo-men, un-to Je-ru-sa-lem,
ðæt hi maɪt brɪŋ ðɛm baund mɛn ænd wɪ-mɛn ʌn-tu Jə-ru-sa-lɛm



Arioso - Andantino

But the Lord is mind-ful of His own, He re - mem-bers His chil-
bʌt ðə Lɔd ɪz maɪnd-fʊl ʌv hiz oʊn hi ri mɛm-bəs hɪz tʃɪl -

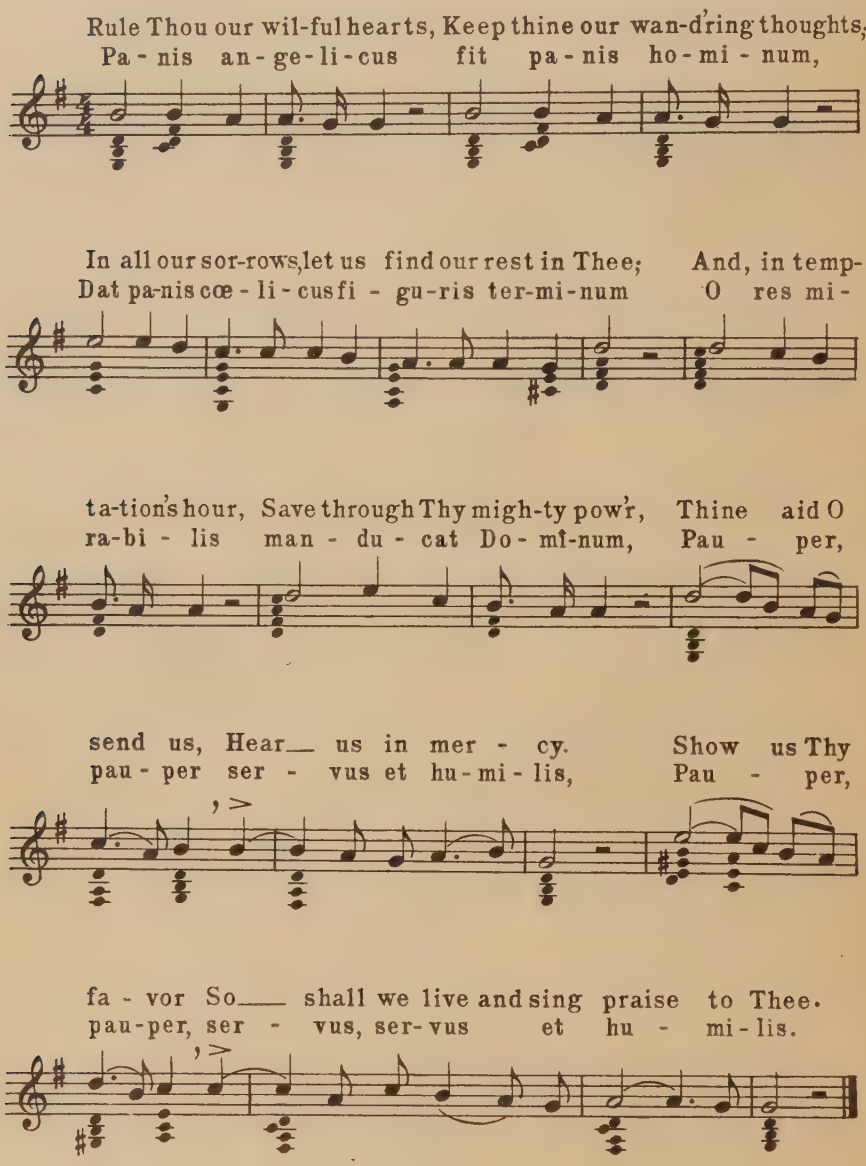


dren; But the Lord is mind-ful of His own.
drən bʌt ðə Lɔd ɪz maɪnd-fʊl ʌv hɪz oʊn

rit.

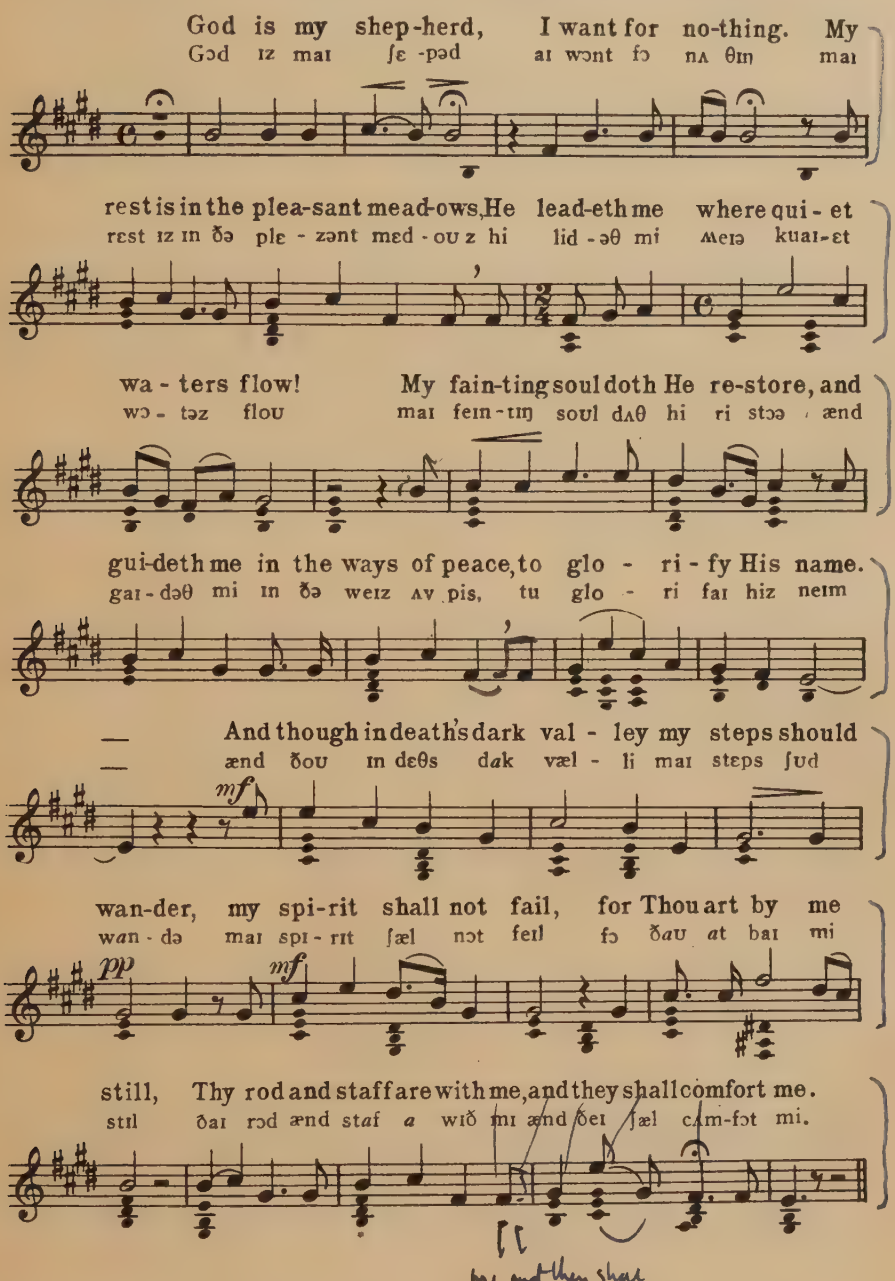
O LORD MOST HOLY (*Panis Angelicus*) Franck

Deep religious fervor, when sincerely conceived and musically expressed, lifts the souls of humanity to higher resolve and a more noble purpose.


Rule Thou our wil-ful hearts, Keep thine our wan-d'ring thoughts;
Pa - nis an - ge - li - cus fit pa - nis ho - mi - num,
In all our sor-rows, let us find our rest in Thee; And, in temp-
Dat pa-nis cœ - li - cus fi - gu-ris ter-mi-num O res mi-
ta-tion's hour, Save through Thy migh-ty pow'r, Thine aid O
ra-bi - lis man - du - cat Do - mi-num, Pau - per,
send us, Hear us in mer - cy. Show us Thy
pau - per ser - vus et hu - mi - lis, Pau - per,
fa - vor So shall we live and sing praise to Thee.
pau-per, ser - vus, ser-vus et hu - mi - lis.

GOD IS MY SHEPHERD (*Biblical Songs, No. 4*) Dvořák

Every phrase of this familiar psalm is pregnant with meaning. Think of yourself as a channel that brings mankind the message of Universal Love.


God is my shep-herd, I want for no-thing. My
Gɔd ɪz maɪ ʃɛ -pəd aɪ wɔnt fɔ nʌ θɪŋ maɪ
rest is in the plea-sant mead-ows, He lead-eth me where qui - et
rɛst ɪz ɪn ðə plɛ - zənt mɛd - ou z hi lid - əθ mi ʍeɪə kuaɪ-ɛt
wa - ters flow! My fain-ting soul doth He re-store, and
wɔ - təz flou maɪ feɪn-tɪŋ soʊl dʌθ hi ri stɔə ænd
gui-deth me in the ways of peace, to glo - ri - fy His name.
gaɪ-dəθ mi ɪn ðə weɪz ʌv pis, tu glo - ri faɪ hiz neɪm
And though in death's dark val - ley my steps should
ænd ðou ɪn dɛθs dak væl - li maɪ steps ʃud
mf
wan-der, my spi-rit shall not fail, for Thou art by me
wan - də maɪ spɪ - rɪt ʃæl nɔt feɪl fɔ ðaʊ at baɪ mi
pp mf
still, Thy rod and staff are with me, and they shall comfort me.
stɪl ðaɪ rɔd ænd staf a wɪð mɪ ænd ðeɪ ʃæl cʌm-fɔt mi.
me and they shall

ORATORIO AND CHURCH SOLOS

Ah! My Soul. *St. John's Passion*	Bach	Tenor
If With All Your Hearts. *Elijah*	Mendelssohn	Tenor
Every Valley Shall Be Exalted. *Messiah*	Handel	Tenor
Be Thou Faithful Unto Death. *St. Paul*	Mendelssohn	Tenor
Ye People, Rend Your Hearts. *Elijah*	Mendelssohn	Tenor
Refrain Thy Voice From Weeping. *Light of the World*	Sullivan	Tenor
Sound an Alarm. *Judas Maccabeus*	Handel	Tenor
My Soul Is Athirst for God. *The Holy City*	Gaul	Tenor
In Native Worth. *Creation*	Haydn	Tenor
Cujus Animam. *Stabat Mater*	Rossini	Sop.
Jerusalem, Jerusalem. *St. Paul*	Mendelssohn	Sop.
Hear Ye, Israel! *Elijah*	Mendelssohn	Sop.
These are They. *Holy City*	Gaul	Sop.
I Know That My Redeemer Liveth. *Messiah*	Handel	Sop.
On Mighty Pens Uplifted Soars. *Creation*	Haydn	Sop.
I Will Sing Unto the Lord a New Song. *Judith*	Parry	Sop.
Let the Bright Seraphim. *Samson*	Handel	Sop.
I Follow Thee Also. *St. John's Passion*	Bach	Sop.
O Rest in the Lord. *Elijah*	Mendelssohn	Alto
Fac ut Portem. *Stabat Mater*	Rossini	Alto
Love Not the World. *The Prodigal Son*	Sullivan	Alto
Eye Hath Not Seen. *Holy City*	Gaul	Alto
The Lord is Risen. *The Light of the World*	Sullivan	Alto
God, My Father. *The Seven Last Words*	Dubois	Bass
I Feel the Deity Within. *Judas Maccabeus*	Handel	Bass
The People That Walk in Darkness. *The Messiah*	Handel	Bass
O God, Have Mercy. *St. Paul*	Mendelssohn	Bass
It is Enough. *Elijah*	Mendelssohn	Bass
Rolling and Foaming Billows. *Creation*	Haydn	Bass
O for the Wings of a Dove	Mendelssohn	H. M. L.
Bible Songs	Brahms	H. L.
I Sought the Lord	Stevenson	H. L.
Light	Stevenson	H. L.
The Good Shepherd	Van der Water	H. L.
The Publican	Van der Water	H. L.
The Penitent	Van der Water	H. L.
Thine is the Greatness	Galbraith	H. L.
Ninety-First Psalm	McDermid	H. M. L.
Arise, Shine	McDermid	H. L.
The Lord is My Light	Allitsen	H. M. L.
Like as a Hart	Allitsen	H. M. L.
Fear Ye Not, O Israel	Dudley Buck	H. M. L.
Open the Gates	Knapp	H. M. M. L.
The Earth is the Lord's	Lynes	H. M. L.
God is Spirit	Gertrude Ross	H. L.
Come, Ye Blessed	J. P. Scott	H. M. L.
Great Peace Have They Which Love Thy Law	James Rogers	H. L.
The Voice in the Wilderness	J. P. Scott	H. L.
How Lovely are Thy Dwellings	Liddle	H. L.

CHAPTER XIX

CULTURE AND BACKGROUND

We have been considering throughout the foregoing chapters the training of the singer in vocal mechanism and technical knowledge. But these vital elements of the singing career must be under-built and sustained by a third element, which is richness of sympathetic understanding. He who would cultivate just and universal expression, must consider that growth in mental power is imperative. The singer's mind, animated by the spirit of regeneration, becomes subtler with every excursion into the realm of history, sacred or secular. We all love noble men, because of something within ourselves that reacts to their nobility. The singer, enriched by his contacts with the great of the world of art imparts, by means of his sympathetic interpretations, a grandeur of feeling that awakens noble response in his listeners.

As we seek to penetrate some of the thoughts that impelled the giants to speak, our imaginations become stimulated and matured. We apprehend these the more readily through the work of the classic masters, becoming more true to ourselves and to individual growth when fortified with the spirit of the classic mold. The singer, therefore, as a medium for the universal dissemination of the thoughts of universal minds, is wise in familiarizing himself with the circumstances that gave rise to each work he is to present. He should know something of the principles and the artistic character of the poet as well as of the composer who combined to create his song. It is a safe dictum to lay down, that if one cultivate his brain, his voice will also improve.

When an artist studies a song or an aria, he rises to survey the musical field as a whole in order to present the work appropriately, in its individual style. It is because he knows the life of the composer, the age in which he lived (or lives), and is familiar with his instrumental compositions, that he is able to deliver this new work with the musical style it demands. It would be as absurd to think of Mozart sung in the style of Debussy, as to think of Marie Antoinette with short skirts and bobbed hair! The student of singing should make a point of understanding the composers who have written in the classic, romantic, impressionistic and modern styles. He should attend every concert that he can, instrumental or song. The orchestral works of Strauss and Tschaikowsky, the quartets of Schubert and Brahms, the sonatas of Beethoven—and there is no end to this liquid tonal architec-

ture—are invaluable educators. The study of vocalism is a means to an end. The end is the expression of music. An intimate knowledge of poets and musicians is as necessary a means to that end as vocalism.

Recommending, in conclusion, that all good literature be read, I suggest that the following books be included on each student's list:

BOOKS DESERVING THE ATTENTION OF THE VOCAL STUDENT

Music Appreciation

How Music Grew	Bauer-Peyser
Common Sense of Music	Sigmund Spaeth
Phases of Modern Music	Lawrence Gilman
History of Music	Paul Landormy
Key to Musicianship	Christine Trotin
Success in Music	Henry T. Fink
Music, a Scientific Art	Redfield
Music and Music Makers	Constance Morse
Young Peoples' Story of Music	Ida P. Whitcomb
Music as a Language	Alfred John Goodrich
Music Appreciation	Lawrence Erb
Modern Music	Edward B. Hill
The Appreciation of Music	Mason-Surette
Overtones	James Huneker

Text Appreciation

The Art of Reading	Quiller-Couch
Shelley and Other Essays	Frances Thompson
Shelley	William Sharp
Keats	Amy Lowell
The Home Book of Verse	Burton E. Stevenson
The Home Book of Modern Verse	Burton E. Stevenson
The Oxford Book of English Verse	Oxford Press
High Tide (*Anthology*)	Mrs. Waldo Richards
The Story of the Bible	Hendrik Van Loon
The Life of Christ	Frederic W. Ferrar
The Modern Reader's Bible	Richard G. Moulton
The Singer's French	May Laird-Brown
The Technique of Speech	Dora Duty Jones
Lyric Diction	Dora Duty Jones

Biography and Autobiography

Modern Composers of Europe	Arthur Elson
Great Musicians	Ernest Oldmeadow
With Great Composers	Gerald Cumberland
Romantic Composers	Daniel Gregory Mason
Great Italian and French Composers	George Titus Ferris
Simple Truths About Great Masters	Robinson-Duff
Story Lives of Master Musicians	Harriet Brower

Living Masters of Music	Rosa Newmarch
Beethoven and His Nine Symphonies	Sir George Grove
The Orchestra and Orchestra Music	William James Henderson
Stories of Symphonic Music	Lawrence Gilman
Fifty Favorite Operas	Paul England
Guide to the Ring	Richard Aldrich
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Bach	Philipp Spitta
Grieg and His Music	Henry T. Fink
Mozart	Otto Jahn
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Handel	Romain Roland
The Life of Ludwig van Beethoven	Alexander Wheelock Thayer
Beethoven	Romain Rolland
My Musical Life	Rimsky-Korsakoff
Peter Ilich Tschaikowsky	Modeste Tschaikowsky
Robert Schumann	Herbert Bedford
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Richard Strauss	Ernest Newman
Songs and Song Writers	Henry T. Fink
Great German Composers	George T. Ferris
César Franck	Vincent D'Indy
Life of Johannes Brahms	Florence May
Richard Wagner	William Wallace
Richard Wagner	Ernest Newman
Little Biographies of Famous Musicians	W. H. Humiston Frederick H. Martens
Chopin, the Man and His Music	James Gibbons Huneker
The Nightingale (*Life of Chopin*)	Marjory Strachey
François Liszt	Frederick Corder
Edward MacDowell	Lawrence Gilman
Jenny Lind	Otto Goldschmidt
Schumann-Heink	Mary Lawton

Technical Works

The Art of the Singer	William James Henderson
How to Sing	Lilli Lehmann
Vocalism	William H. Breare
Vocal Mastery	Harriette Brower
Resonance in Singing and Speaking	Thomas Fillebrown
Voice Education	Eleanor McLellan
How to Sing	Tetrazzini
Caruso's Method of Voice Production	Pasquale Mario Marafioti
Vocal Reinforcement	Edmund John Myer
Renaissance of Vocal Art	Edmund John Myer
My Voice and I	Clara Kathleen Rogers
Plain Words on Singing	William Shakespeare
The Art of Singing	William Shakespeare
Technique of Musical Expression	Albert Gerard-Thiers
Singing	Herbert Witherspoon
New York Singing Teachers Association, Its Story	Published by Presser Co.

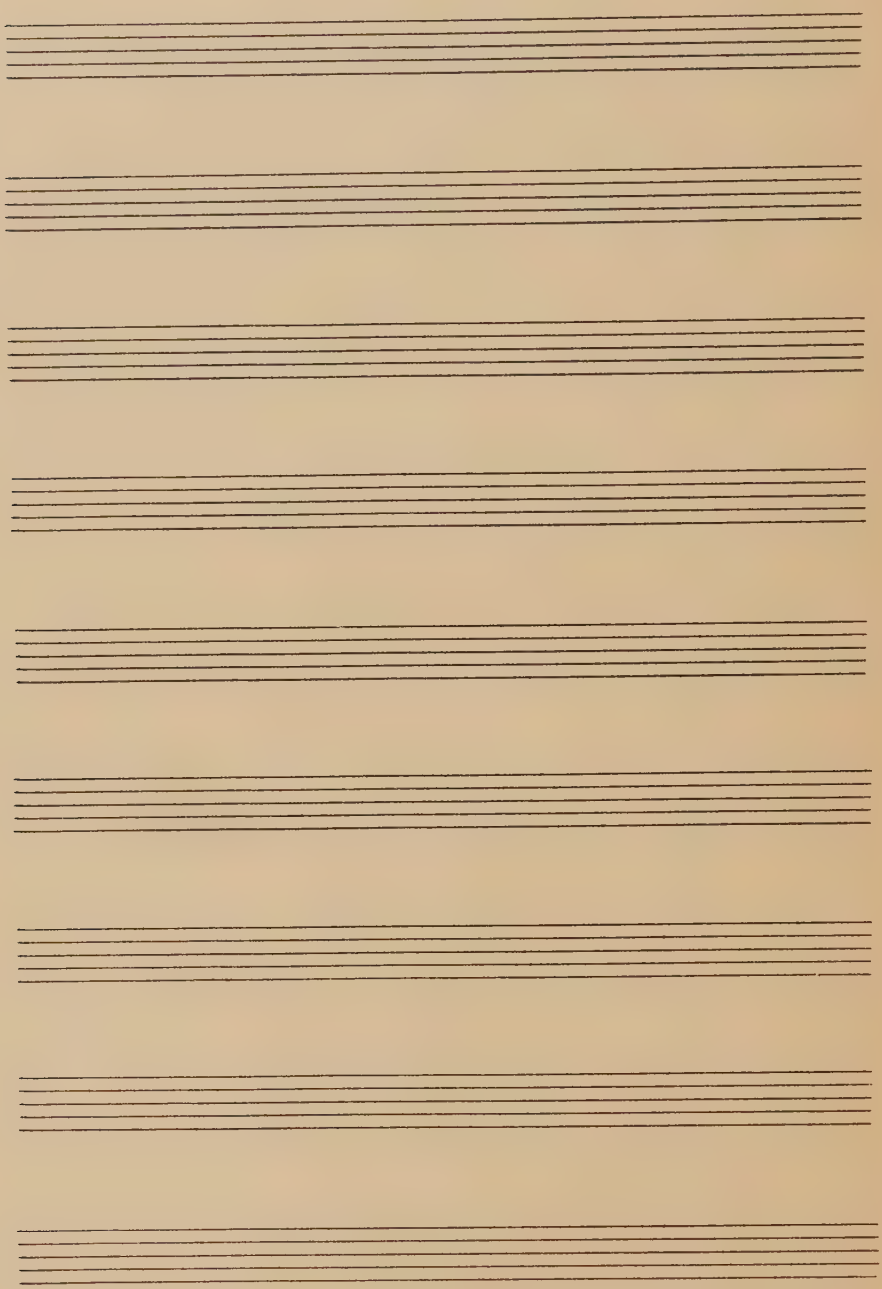
Added Suggestions for the First Year

In the list of songs I have given with each chapter, the songs were chosen for the problem they present. The education of the student is the first consideration, and the teacher, who knows the individual need and capabilities of each one, will select the song to be studied. I have tried to put songs of every grade in each list.

In case a teacher feels that the first year's work should be American music, I suggest these songs.

Were I a Pirate of the Sea	Eyre
Lass and Lad	Fox
I Know a Hill	Whelpley
The Call of Spring	Hulten
To a Hill Top	Cox
I Know	Curran
The Vesper Bells	Leoni
The Secret of the Stars	Leoni
Boat of Mine	Stratton
Shepherd, Play a Little Air	Stickles
Cloud Shadows	Rogers
Children's Song	Moore
A Memory	Parks
He Loves Me	Chadwick
Slumber Boat	Gaynor
Dream Ships	Sachs
Two Little Stars	O'Hara
Little Hills	Gleason
In a Meadow	Jacobs-Bond
O Time Take Me Back	Jacobs-Bond
His Lullaby	Jacobs-Bond
Jean	Spross
My True Love	Hadley
Rain	Curran
A Vagabond Song	Vanderlip
Thee	Parr-Gere
A Wanderer's Song	Rasbach
Ho! Mr. Piper	Curran
Garden Gossips	Cox
I am the Still Rain	Farley
Prayer of the Norwegian Child	Kountz
Sleep	McGill
The White Swan	Hulten
The Dreams of the Sea	Barnett
The Sea Chair	De Leath
Wild Geese	De Leath
At Eventide	De Leath
Madame April	Cox
Four-Leaf Clover	Brownell
The Pool of Quietness	Cator

Can This Be Summer	Edwards
Dawn	Curran
The Icicle	Bassett
Wee Fiddle Moon	Hoffmeister
My Shadow	Hadley
Evening Song	Hadley
To You	Speaks
Love of Yesteryear	Speaks
Star Eyes	Speaks
Billy Buzz	Mana-Zucca
The Big Brown Bear	Mana-Zucca
Michava	Mana-Zucca
The Dairy Maids	La Forge
Supplication	La Forge
The Shepherd	La Forge
Long Ago	MacDowell



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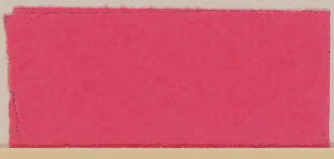

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